"WHAT'S UP DOC?"

8/1/71

REV. FINAL

Received from Stenographic Dept.

1 SCRIPT

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Title "WHAT'S UP DOC?"

Signed _____

WHAT'S UP, DOC?

Barbra Streisand as Judy Maxwell
Ryan O'Neal as Howard Bannister
Kenneth Mars as Hugh Simon
Madeline Kahn as Eunice Burns
Austin Pendleton as Frederick Larrabee
Sorrell Booke as Harry
Stefan Gierasch as Fritz
Mabel Albertson as Mrs. Van Hoskins
Michael Murphy as Mr. Smith
Graham Jarvis as the Bailiff
Liam Dunn as Judge Maxwell
Phil Roth as Mr. Jones
John Hillerman as Mr. Kaltenborn
George Morfogen as Rudy
Randy Quaid as Prof. Hosquith
M. Emmet Walsh as the Arresting Officer
Eleanor Zee as the Banquet Receptionist
Kevin O'Neal as the Delivery Boy
Paul Condylis as the Room Service Waiter
Fred Scheiwiller, Carl Saxe & Jack Perkins-Jewel Thieves
Paul B. Kililman as the Druggist
Gil Perkins as Jones' Driver
Christa Lang as Mrs. Hosquith
Stan Ross & Peter Paul Eastman as Musicologists
Eric Brotherson as Larrabee's Butler
Elaine Partnow as Party Guest
George B. Burrafato as Eunice's Cab Driver
Jerry Summers as Smith's Car Driver
Mort Thompson as Airport Cab Driver
Donald T.Bexley as the Skycap
Leonard Lookabaugh as Painter on Roof
Candance Brownell as the Ticker Seller
Sean Morgan as Banquet Official
Patricia O'Neal as Lady on the Plane
Joe Alfasa as Waiter in Hall
Chuck Hollom as Pizza Cook

A Saticoy Production
Directed by Peter Bogdanovich
Story: Peter Bogdanovich
Screenplay: Buck Henry, David Newman, Robert Benton
Produced by Peter Bogdanovich
Assoc. Producer: Paul Lewis
Production Manager: Fred Ahern
Photography: Laszlo Kovacs
Editor: Verna Fields
Production Designer: Polly Platt
Art Director: Herman A. Blumenthal
Special Effects: Robert MacDonald
Music: Artie Butler
Titles: The Gold West Inc.
Sound: Les Fresholtz
Released by Warner Brothers
Color by Technicolor
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Running Time: 94 minutes

"WHAT'S UP, DOC?"

Screenplay

by

BUCK HENRY

From Original Story

by

DAVID NEWMAN
ROBERT BENTON
PETER BOGDANOVICH

Revised 8/10/71

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"WHAT'S UP, DOC?"

1A CREDITS OVER CARTOON SEQUENCE

1 THRU 15 OMITTED

16 CLOSEUP - OVERNIGHT CASE #1

PULL BACK to REVEAL that it is sitting on a shelf, surrounded by other bags, cases, packages, etc., in an air terminal checkroom. A green tag hangs from its handle. A CHECKROOM ATTENDANT moves to it, tears the tag off the case, lifts it off the shelf and carries it to the counter where he hands it to a man named SMITH who gives him a dollar. Smith takes the case and moves down to the other end of the counter, away from the Attendant, and starts to open the case. The Attendant watches him out of the corner of his eye.

17 ANGLE ON SMITH

Smith opens the case and we SEE, inside it, a stack of folders -- bound, sealed, and marked "TOP SECRET" with a U.S. Government seal printed under the legend. Smith closes the case. He starts to move off. In the b.g. we SEE a man on a bench. His name is JONES. He has a bag of golf clubs.

18 ANGLE ON ATTENDANT

He takes a handkerchief out of his pocket and wipes his forehead in an obvious signal.

19 THRU 21 OMITTED

22 ANOTHER ANGLE

Jones looks over and sees the signal. Smith is just starting out the door to the street. Jones reaches down and picks up the bag of golf clubs, slings it over his shoulder, and starts after Smith.

23 EXT. TERMINAL - DAY

Taxis are lined up.

23 CONTINUED:

Smith comes out of the terminal, carrying overnight case. He gets into the first waiting taxi. As it pulls away, Jones comes out of the terminal and gets into second taxi, hauling his golf bag in with him. The second taxi takes off after the first.

24 ANGLE ON TWO TAXIS

Number two taxi follows number one taxi closely. PAN THEM as they go by, REVEALING, as they pass, the entrance to another terminal. Standing on the sidewalk in front of the terminal is HOWARD BANNISTER.

ZOOM IN on the overnight case that Howard is carrying. It is identical to the other case.

25 ANGLE ON HOWARD

looking aimlessly around.

VOICE
Howard! Howard Bannister!

He looks around, surprised. Through the terminal door comes a PORTER with a baggage rack, a number of suitcases on it. Behind the Porter is EUNICE BURNS.

EUNICE
Howard -- when I ask you to wait for me somewhere, I expect you to stay there until I come back.

HOWARD
Yes, Eunice.

EUNICE
It's difficult enough for me to have to see to all these arrangements myself.

HOWARD
Yes, Eunice.

The Porter watches this exchange.

EUNICE
It's now exactly --
(she looks at her watch)
6:15. If we reach the hotel in half an hour, we'll have just enough time to get dressed for the banquet.

HOWARD
Yes, Eunice.

EUNICE
(to Porter)
Put these things in a taxi.

PORTER
Yes, Eunice.

25A THRU 34 OMITTED

34A EXT. STREET

Smith, carrying his case, walks up a steep hill street,

34A CONTINUED:
followed at a slight distance by Jones. Jones, lugging his golf bag and out of breath, pauses long enough to remove a couple of golf clubs from the bag and put them in a trash basket. He moves on and, in the background, we SEE a girl, JUDY MAXWELL, carrying identical case #3, staring into the window of a restaurant. MOVE IN ON case.

34B ANOTHER ANGLE

Judy stares hungrily through the window behind which a costumed CHEF is cooking a bunch of steaks on a grill, flipping them over with a spatula.

34C INTERCUT: JUDY AND CHEF

She watches every move, licking her lips. The Chef, made nervous by her staring, manages to flip one of the steaks way up in the air. It does not come down. He looks up hopelessly, then at her angrily. She smiles at him then looks up longingly at the disappeared steak. A DELIVERY BOY carrying a tray of pastries walks by. She sees him, turns and follows him off.

35 INT. TAXI HOWARD AND EUNICE

EUNICE
It's a beautiful city, isn't it?

Howard takes out a rock from the case, holds it and looks at it. He taps it with a tuning fork.

EUNICE
(continuing)
I'd like to come here on our honeymoon.

He taps the rock again and listens to the tuning fork.

EUNICE
(continuing)
Did you hear me, Howard? I said I'd like to come here on our honeymoon.

HOWARD
What? I -- I thought you wanted to go to <u>San Francisco</u> on our honeymoon.

EUNICE
This <u>is</u> San Francisco, Howard.

HOWARD
(looks out window)
Oh -- of course it is.

35 CONTINUED:

HOWARD (Cont.)
(with a sigh, as he looks back at his rock)
And, I suppose, always will be.

SCREECH OF BRAKES. They are thrown forward. Howard's case falls.

35A EXT. STREET DAY

Judy is crossing in front of the cab, paying no attention to where she's going, still following the boy with the pastry tray.

35B INT. TAXI HOWARD AND EUNICE

HOWARD
(rubbing his head)
Oww!

EUNICE
Howard!

CAB DRIVER
(yelling at Judy)
What are ya' tryin' to do -- get yourself killed?

He looks back at Howard and Eunice.

CAB DRIVER
(continuing)
You all right back there?

HOWARD
I hope nothing's broken.

EUNICE
(looking at his head)
It's just a bump.

HOWARD
No. I mean my igneous formations. I hope they're not damaged.

CAB DRIVER
I know how you feel, mister. I hate it when my igneous formations are even touched.

He turns back and starts the cab.

36
THRU
39 OMITTED

40 EXT. STREET

Judy follows the boy with the pastry tray through a side door of the San Francisco Hilton. PAN OVER TO Smith, followed by Jones, walking on the other side of the street.

41
THRU
43 OMITTED

44 INT. HILTON LOBBY ANGLE ON JUDY

The delivery boy disappears through a door to the service area. Judy goes to the registration desk. She looks over at the mail and key slots. The Desk Clerk, FRITZ, moves to her.

FRITZ
Yah, Miss? Can I help you, pliss?

JUDY
I was just wondering if some friends of mine were still here. They're visiting from the -- ah -- New Hebrides. I believe they're in Room 1717.

Fritz looks at the mail slots. He reaches into slot 1717 and takes out two keys. He puts them back.

FRITZ
I'm sorry -- but that room is vacant.

JUDY
I don't understand. They told me they would be in room 1717 of the Hotel Crystal.

44 CONTINUED

FRITZ:
This is the Bristol, madam. Not the Crystal.

JUDY:
Then -- one of us must be in the wrong hotel.

Fritz looks nonplussed as she turns and walks away from the desk in mock anger. He watches her go. His expression of disdain changes to one of unctuous servility as he turns to see:

45 NEW ANGLE

MRS. VAN HOSKINS, approaching the desk from the front entrance. SEVERAL BELLBOYS are struggling with her luggage.

FRITZ
Ahh -- Mrs. Van Hoskins. How nice to have you back with us.

MRS. VAN HOSKINS
Thank you, Hans.

FRITZ
Fritz.

MRS. VAN HOSKINS
What happened to Hans?

FRITZ
There is no Hans, Mrs. Van Hoskins. There is only me. Fritz.

MRS. VAN HOSKINS
Oh -- what a shame.

Fritz turns away to the mail slots to get Mrs. Van Hoskins' key. As he does so, Mrs. Van Hoskins lifts from out of sight -- and places on the counter, her case -- overnight case #4. It is identical to the other three overnight cases. She opens it. We SEE that its interior is jammed with jewelry. She takes off her earrings and puts them into the case.

Fritz turns back with the key, sees the case. His eyes widen.

45 CONTINUED:

MRS. VAN HOSKINS
(continuing)
Now, Fritz -- I'm going to take this with me. I need some things for tonight. And tomorrow I want you to put it in the hotel safe for me.

FRITZ
It will be done, madam. BOY.

Fritz hands the key to a BELLHOP. As Mrs. Van Hoskins moves off toward the elevators, Fritz HITS the FRONT BELL several times.

46 ANGLE ACROSS LOBBY

In a chair across the lobby sits a chunky, middle-aged house dick, HARRY. He is reading a newspaper. He does not look up.

47 FRITZ

HITS the BELL several more times.

48 HARRY

Looks up and over at Fritz.

49 FRITZ

Nods his head.

50 HARRY

Looking at Mrs. Van Hoskins as she walks by, carrying case.

51
AND OMITTED
52

53 ANGLE ON MRS. VAN HOSKINS

FEATURING case, as she and her entourage pass the house phone section. HOLD ON house phones. Judy is holding one.

MOVE IN on Judy.

JUDY
(into phone)
Room service?
(MORE)

53 CONTINUED:

JUDY (CONT'D)
(low and sensual)
Hi, room service. This is Room 1717. Listen very carefully.

As she speaks, she sees Howard enter and go to the front desk. She looks at him with interest.

JUDY
(continuing)
I have a deep burning desire for a double thick roast beef sandwich, medium rare, on rye bread with mayonnaise on top and mustard on the bottom and a large bottle of diet anything.

A WAITER, carrying a tray, goes by. Judy reaches out and takes a couple of carrots from a dish on the tray.

JUDY
(continuing)
Got that? Yes -- Room 1717. Oh -- and room service? Put it in the hall outside the door. Don't bring it in or knock on the door because I'm just putting my little one to sleep.

She hangs up.

54 HOWARD AND EUNICE

At the registration desk. Fritz moves to them.

EUNICE
I am Miss Eunice Burns and this is my fiance, Dr. Howard Bannister. We're here for the Congress of American Musicologists' Convention.

Fritz looks through the registration cards. Howard is rubbing his head.

FRITZ
Let me see -- ah -- Burns and Bannister.

EUNICE
Howard -- go down to the drugstore and get some aspirin. I want you to be in tip-top shape for this evening.

54 CONTINUED:

A BELLBOY starts to pick up Howard's case.

HOWARD
(to Bellboy)
Don't touch that. Those are my pre-Paleozoic tambula drums.

FRITZ
Don't touch his drums.

The Bellboy backs off.

EUNICE
I'll take these with me. You go to the drugstore and come up to my room in five minutes.

HOWARD
Right. I'm on my way.
(he starts off, then stops)
Eunice?

EUNICE
Yes, Howard?

HOWARD
Why am I going to the drugstore?

EUNICE
Aspirin.

HOWARD
(touching bump on his head)
Oh -- right.

EUNICE
Get it with buffering added, Howard. Better for your stomach.

HOWARD
Right.

FRITZ
FRONT!

54 CONTINUED: (2)

Fritz HITS the FRONT BELL and holds the room key out.

HOWARD
(taking a few steps back toward the desk; to Fritz)
Flat.

FRITZ
Sir?

HOWARD
Your bell is flat. Half a tone off.

He smiles and turns and goes off toward the escalator. Fritz watches him go. The Bellboy takes the key and goes with bags to elevator, followed by Eunice.

54A JUDY

Standing near the house phones. Howard walks by her on the way to the escalators. Judy follows him.

55 ESCALATOR AREA

Howard gets on the escalator and goes down. As his head disappears, Smith's head appears on the "up" escalator. Smith gets off and goes out. As he EXITS SHOT, Judy enters, gets on the "down" escalator. As her head disappears, Jones' head appears, coming up. He gets off at the top and exits. Jones has now only one golf club left in his golf bag.

56 AND 57 OMITTED

58 INT. DRUGSTORE - DAY

As Howard enters. At the far end of the store, a middle-aged DRUGGIST is behind the counter, by the cash register. There are several aisles, divided by shelves of merchandise, stacked so that one cannot see through to the next aisle without taking something off a shelf. Howard moves down an aisle. He turns and looks.

58A HOWARD AND JUDY

She is looking at him from the end of the aisle. Suddenly she smiles. Confused, he looks behind him. When he looks back, she is gone. He moves to another aisle.

58B HOWARD AND JUDY

She is peering around from the end of this aisle. He looks at her. She winks. He takes a step backward. She ducks out of sight. He shakes his head, wanders a few steps down the aisle and stops, looking at a shelf that is stacked with "souvenir of San Francisco" items and kids' toys. Among the display items are a foot-long child's xylophone and an ugly hunk of black rock with the legend painted on it: THE ROCK -- SEND A PIECE OF ALCATRAZ TO THE FOLKS BACK HOME.

Howard picks up the little xylophone mallet and hits a few of the metal NOTES.

Howard lifts the piece of rock off the shelf, examines it and strikes it with the mallet a few times, making a strange, unpleasant SOUND. He takes a pitchpipe out of his pocket and blows a NOTE, hits the rock again, blows a different NOTE, hits the rock again, then looks over at the space from which he took the rock.

59 ANGLE ON SPACE

Judy's face in the space. She is in the aisle on the other side, looking through at him. She is eating one of the carrots that she stole from the Waiter's tray.

60 HOWARD

Looking at her, the pitchpipe in his mouth, the rock in one hand, the mallet in the other, raised to strike the rock.

61 JUDY

JUDY
Ehh -- what's up, Doc?

HOWARD
(pitchpipe still in mouth)
I beg your pardon.
(takes pitchpipe out of mouth)

JUDY
We've got to stop meeting like this.

Howard looks around behind him to see if she just might be talking to someone else. He looks back at her.

61 CONTINUED:

HOWARD
I think you're making a mistake. I'm just looking for something for a headache.

JUDY
(looking at the rock he's holding)
You're going to need an awful big glass of water to get that down.

HOWARD
What? Oh. Oh -- no. Uh -- you see, I'm a musicologist.

She looks at him blankly.

HOWARD
(continuing)
I was just -- uh -- testing this specimen for inherent tonal quality.

JUDY
Uh huh.

HOWARD
I have a special theory about early man's musical relationship to igneous rock formations.

JUDY
Uh huh.

HOWARD
Well -- I guess you're not too interested in igneous rock formations.

JUDY
Not as much as I am in the metamorphic or the sedimentary rock categories.

He looks at her oddly.

JUDY
(continuing)
I mean -- I can take your igneous rocks or leave 'em.
(MORE)

61 CONTINUED: (2)

JUDY (CONT'D)
I relate primarily to quartz, micas, and feldspar. You can keep your pyroxenes, magnetites and coarse-grained plutonics.

He gives her a long look.

HOWARD
I've forgotten why I came in here.

JUDY
Headache.

HOWARD
Yes, thank you. And goodbye.

He carefully puts the rock back in its place on the shelf, obscuring Judy's face. He pockets the pitchpipe and, still carrying the xylophone mallet, moves down the aisle and around it to another aisle where the shelves of drugs are stacked. He finds the pain section and bends way down to look at the drugs. He pulls out a large bottle of something.

62 ANGLE

Judy's face is in the space.

JUDY
Was it something I said?

HOWARD
I beg your pardon?

JUDY
(dramatically)
Listen -- what do you think I am? A piece of ripe fruit that you can squeeze the juice out of and then cast aside?

HOWARD
Miss -- I think you're making a mistake --

JUDY
Sure -- that's all I am to you. A mistake. A clerical error. Erase me. Forget you even know my name.

62 CONTINUED:

HOWARD
I don't know your name.

JUDY
(reaching her hand through the space)
Judy Maxwell.

He takes her hand and shakes it automatically.

HOWARD
How do you do?

She hangs on to his hand.

JUDY
Say -- that's some bump you've got on your head.

HOWARD
Thank you.

JUDY
It's turning a nice bluish color. Should go very well with your tie.

HOWARD
Could you let go of my hand now?

JUDY
I don't think so.

Howard pulls back suddenly. She lets go of his hand and he falls backward, sweeping a dozen items off the shelf as he falls. Judy rushes around the aisle to Howard and tries to help him up.

HOWARD
Please -- I can do it.

JUDY
You've got to be more careful. You know -- three per cent of all fatal accidents in the United States take place in corner drugstores.

63 ANGLE ON DRUGGIST

DRUGGIST
What's going on back there?

63 CONTINUED:

JUDY
Nothing. We're just looking for some aspirin.

Howard starts putting the spilled boxes back on the shelf.

64 ANGLE ON JUDY

She takes a clock-radio off one of the shelves and goes to the front counter with it. The Druggist is peering over in Howard's direction.

JUDY
(to Druggist)
My husband will pay for this.

DRUGGIST
What's he doing on the floor back there?

JUDY
(quietly)
Please -- he suffers from a nervous condition. He falls down a lot.

64 CONTINUED:

DRUGGIST
(taking the radio)
I don't want people falling down in here.

JUDY
(as though explaining)
Well -- we're on our honeymoon.

Judy moves down the counter a few steps to look at something else. The Druggist looks at the price on the clock-radio and rings it up on the cash register: $67.45. Howard comes to the counter, holding a bottle of aspirin.

HOWARD
Is this the kind with buffering?

DRUGGIST
That's right.

HOWARD
How much do I owe you.

The Druggist rings up 84 cents. The cash register totals: $68.29.

DRUGGIST
Sixty-eight twenty-nine.

HOWARD
I beg your pardon?

DRUGGIST
Sixty-eight dollars and twenty-nine cents.

Howard looks puzzled at the bottle in his hand.

HOWARD
Uh -- how much is it without the buffering?

DRUGGIST
Look, mister, the aspirin is 84 cents -- This --
(he holds up radio)
-- is sixty-seven, forty-five.

HOWARD
What's that?

DRUGGIST
A radio.

64 CONTINUED: (2)

HOWARD
Radio. I don't want a radio.

DRUGGIST
What about your wife?

HOWARD
I don't want a wife. I mean --
I haven't got a wife.

JUDY
Aw, come on, Steve. Quit kidding around.
(to Druggist)
He's always kidding around.

HOWARD
(to Judy)
I don't know who you are.
(to Druggist)
I don't know who she is.

DRUGGIST
Come on, Steve. Buy her the radio.
It's on sale.

Howard begins to back toward the door.

JUDY
(at Howard)
You call this a honeymoon!

Howard turns and half runs for the door.

JUDY
(continuing)
STEVE. Hey, STEVE!

She runs after him.

65 INT. LOBBY

At the bottom of the two escalators. Howard is just getting onto the "up" escalator when Judy catches up with him.

JUDY
Steve! Wait!

He turns at the bottom of the escalator. She puts out a hand and grabs his jacket. The escalator takes him up and his jacket rips up the back.

65 CONTINUED:

JUDY
(continuing)
Oh -- I'm terribly sorry.

Howard comes down the escalator. He cranes his neck to look at the damage.

JUDY
(continuing)
I'm really sorry. Let me sew it up for you, Steve. We can go some place quiet. We can get a needle and some thread in the drugstore.

HOWARD
I do not want to go back in the drugstore. I don't like the drugstore.

He starts toward the escalator. She blocks his way. He gets onto the "down" escalator and starts climbing it. Judy gets on the "up" escalator. They are now side by side, Howard slowly climbing the "down" escalator and Judy slowly descending on the "up" escalator. They walk as they talk.

JUDY
Now listen, Steve --

HOWARD
Look here. My name isn't Steve. It's Howard Bannister. And now that I've told you that, I wish you'd forget you ever heard it.

JUDY
Okay. I like Steve better anyway.

HOWARD
(talking as if to a small child)
Obviously, you've mistaken me for somebody else. Now I want you to leave me alone.

65 CONTINUED: (2)

JUDY
Why'd you follow me into the drugstore?

HOWARD
(caught off guard)
I didn't follow you into the drugstore. I had a headache.

JUDY
Still have it?

HOWARD
(thinks a second)
No.

JUDY
See?

EUNICE'S VOICE (O.S.)
HOWARD!

Howard looks up.

66 EUNICE

Standing at the top of the escalators.

EUNICE
I said <u>five</u> minutes.

HOWARD
I'm sorry, Eunice.

JUDY
Eunice? My god -- that's a person named Eunice.

Howard and Judy reach the top of the escalators at the same time.

EUNICE
Where <u>have</u> you been?

HOWARD
I had a little problem in the drugstore --

66 CONTINUED:

JUDY
Steve -- you didn't tell me you were married!

HOWARD
We're not married.

JUDY
Congratulations.

EUNICE
But we will be soon.

JUDY
Condolences.

EUNICE
Who is this person?

HOWARD
I don't have the vaguest idea. She was behind a rock in the drugstore.

JUDY
Aww, come on, Steve, you can tell her about us.

Eunice has a twitch that starts when she gets nervous. She is now starting to twitch.

EUNICE
Why is she calling you by that name?

HOWARD
(trying to pull Eunice away)
Don't pay any attention to her.
(to Judy)
Please, Miss Maxwell --

EUNICE
YOU KNOW HER NAME!

HOWARD
Eunice -- I swear -- it's -- it's some kind of bizarre joke.

JUDY
(backing toward "down" escalator)
Sure! It's easy for you.
(MORE)

66 CONTINUED: (2)

JUDY (CONT'D)
Everywhere you go, another heart broken. Women, women, women. You call it joking. But Eunice and I call it -- lust.

PEOPLE in the lobby are beginning to stop and watch, to Howard's horror and Eunice's mortification.

EUNICE
(with righteous indignation)
Don't you know the meaning of propriety?

JUDY
(as she steps onto the escalator and disappears)
Propriety: noun; conformity to established standards of behavior or manners; suitability; rightness or justness. See "etiquette"...

She disappears.

Howard and Eunice, twitching, look at the now empty escalator.

67 INT. HOTEL CORRIDOR (SEVENTEENTH FLOOR) - ANGLE ON ELEVATORS (TWO: SIDE BY SIDE)

The elevator door opens and Jones, carrying his golf bag with the one club in it, steps out into the corridor.

(The doors, starting at the left of the elevators running to the end of the corridor, are numbered 1710, 1712, 1714, 1716. From the right of the elevators to the end of the corridor, they are numbered 1711, 1713, 1715, 1717.

Jones takes a step down the hall. He looks.

A WAITER is placing a tray on the floor in front of Room 1717. He stands and looks at Jones as he comes down the hall toward him.

WAITER
(whispering)
Good evening, sir.

JONES
(whispering back)
Good evening.

67 CONTINUED:

WAITER
(whispering)
Don't want to wake the little one.

JONES
(whispering)
No. Sure don't.

The Waiter goes down the hall into the elevator. The elevator door closes. Jones immediately starts working his way down the corridor, listening at each door as he does. He bends down to listen at door 1715. He gets down on his hands and knees and peers under the door.

68 WHAT HE SEES

Some hotel furniture, including a low stool on which sits Mrs. Van Hoskins' overnight case.

SOUND: WATER RUNNING.

69 INT. ROOM 1715 - CLOSEUP - SPACE UNDER DOOR

Jones' eye peering through. PULL BACK and PAN OVER to REVEAL Mrs. Van Hoskins, out of Jones' vision, hanging things up in her closet as the water runs in her bathroom. PAN OVER to overnight case.

70 INT. CORRIDOR

Jones stands up suddenly at a SOUND from across the corridor.

The door to Room 1716 opens and Howard comes into the hall, dressed for the evening except for a bowtie which he holds in his hand.

Howard looks at Jones who moves quickly in front of Room 1717 and tries to look nonchalant. There is a slight look of terror in Jones' eyes. Howard tries to smile at him.

JONES
(whispering)
Just looking for my keys.

HOWARD
(whispering)
Oh -- yes.

Howard moves to Room 1714, leaving his door (Room 1716) slightly ajar.

70 CONTINUED:

Jones unslings the golf bag from his shoulder and leans it against the door of Room 1717. Howard lifts his hand to knock on door 1714. He looks back at Jones who is still pretending to search for a key.

JONES
(whispering)
Can't seem to find it.

HOWARD
(whispering)
Maybe the door is open.

JONES
(whispering)
No, no. I'm sure I locked it --

He pretends to try the door handle which turns and the weight of the golf bag causes the door to swing open. Jones looks into the room cautiously.

71 INT. ROOM 1717

It is obviously unoccupied.

72 INT. CORRIDOR

Jones steps into the room and looks back at Howard.

JONES
(whispering)
Good night.

HOWARD
(whispering)
Don't forget your dinner.

JONES
(whispering)
Yes. I'll get it later. Thanks.

Jones closes the door.

Howard knocks softly on the door to Room 1714.

HOWARD
(whispering)
Eunice. Eunice.

EUNICE'S VOICE (O.S.)
Who's there?

72 CONTINUED:

HOWARD
(whispering)
It's me. Howard Bannister. Your fiance.

The door opens. Eunice appears, still twitching slightly, a damp cloth pressed to her forehead. She is in her bathrobe.

EUNICE
Ahh. You look very nice, Howard.

HOWARD
(whispering)
Thank you. You look very nice, too, Eunice.

EUNICE
I haven't gotten dressed yet, Howard.

HOWARD
(whispering)
I wondered about that.

EUNICE
Why are you whispering, Howard?

HOWARD
(whispering)
I -- I'm not at all sure.

EUNICE
Well -- stop it.

HOWARD
(whispering)
I will.
(normal voice)
I mean -- I will.

EUNICE
Well -- come in. I'll do your tie.

HOWARD
What tie is that, Eunice?

EUNICE
Your tie. The tie in your hand.

HOWARD
Good. Good.

72 CONTINUED:

As Howard closes the door behind him, the elevator at the end of the corridor opens and Judy steps out, carrying her case. She walks down the hall until she gets to Room 1717. She looks at the number on the door and then down at the tray in front of it. She bends over and lifts the napkin to see that it is her roast beef sandwich.

NOISE: BELL RING OF ELEVATOR.

Judy looks down the hall. The elevator door is opening. She looks around quickly and sees that the door to Room 1716 is open. She crosses the hall and goes into it, closing the door behind her.

73 ANGLE ON ELEVATOR

As Harry steps out into the corridor. He walks down the hall, stops in front of Room 1715 (Mrs. Van Hoskins), gets on his hands and knees and peers under the door.

74 WHAT HE SEES

As before, the stool with the overnight case on it. Mrs. Van Hoskins passes THROUGH the SHOT.

NOISE: A DOOR OPENING.

75 INT. CORRIDOR

Harry stands up. The door to Room 1717 opens and Jones looks out. They look at each other for a moment, smiling nervously.

JONES
(pointing to tray)
Ah -- my dinner is here.

He bends down and picks up the tray. Harry moves down to Room 1711, takes out a passkey, opens the door and goes inside.

The door to Room 1716 opens and Judy steps out. She looks at Jones and at the tray he's holding. Jones smiles nervously at her, steps back inside the room, with the tray, and shuts the door.

JUDY
(to herself)
I don't know who he is but I hate him.

She goes back inside Room 1716.

76 INT. ROOM 1716

Judy stands just inside the door, wondering what to do next. Her overnight case is on the floor. She picks it up, crosses the room and puts it on the bureau. She looks down at the bureau.

77 WHAT SHE SEES

Among other items on the bureau: Howard's torn jacket. Also, the room key. She picks up the jacket and looks at it.

78 INT. ROOM 1714

Howard is standing in front of a mirror. Eunice is standing behind him, tying his bowtie for him. On one of the twin beds is Howard's overnight case.

EUNICE
Howard, you must have said something to encourage that girl.

HOWARD
Like what?

EUNICE
Well, Howard -- I think you know what I'm talking about. After all, you are a man.

HOWARD
Yes. Right. That's absolutely right.

EUNICE
And she is a woman.

HOWARD
Right again.

EUNICE
In the same way that I am a woman. Do you see what I mean?

HOWARD
Eunice! I don't think of you that way. I don't think of you as a woman. I mean -- I think of you as -- as -- Eunice.

EUNICE
But I am a woman, Howard.

HOWARD
Oh -- of course. I know that.

EUNICE
Then you do think of me as a woman.

HOWARD
Yes. In a way.

EUNICE
In a way?

78 CONTINUED:

HOWARD
Let me put it this way, Eunice. At no time have I ever thought of you as -- say -- a man.

EUNICE
I see.

HOWARD
Eunice -- I know that I don't seem to be a very -- uh -- romantic person -- but --

EUNICE
(interrupting)
I'm not looking for romance, Howard.

HOWARD
(relieved)
Oh.

EUNICE
I'm looking for something more important than that, something stronger. As the years go by, romance fades and something else takes its place. Do you know what that is?

HOWARD
(thinking hard)
Senility?

EUNICE
Trust.

HOWARD
That's what I meant.

EUNICE
I think we'd better talk about this some other time. I don't want you to be late for the banquet. I'll be down in a few minutes. Now, Howard -- I want you to make a good impression on Mr. Larrabee. I want you to tell me exactly what you're going to say to him.

HOWARD
Well -- I'll probably say something like -- uh -- hello there, Mr. Larrabee. I'm Howard.

78 CONTINUED: (3)

EUNICE
You are not!

HOWARD
I'm not Howard?

EUNICE
You are not going to say: hi, my name is Howard. Anyone can say that. Anyone.

HOWARD
Anyone named Howard.

EUNICE
You are going to walk straight up to him, take his hand in a firm masculine handshake and say: "Mr. Larrabee, I am Dr. Howard Bannister." Do you think you can do that?

HOWARD
I think so.

EUNICE
(taking him toward the door)
Well, do your best. Be dignified.

HOWARD
I'll be dignified.

He turns the door handle and tries to push the door open.

EUNICE
Be solemn but not stuffy.

HOWARD
(pushing at the door)
I'll be solemn.

EUNICE
Act friendly but impersonal.

HOWARD
(working at the door hard)
I'll be friendly.

EUNICE
Pull the door open.

HOWARD
I'll pull the door open.

He pulls the door open and with great relief steps out.

79 INT. HOTEL CORRIDOR

Howard stands in the corridor, Eunice in the doorway.

HOWARD
Well -- goodbye, Eunice.

EUNICE
Don't be nervous, Howard. Just remember -- everything depends on this.

Howard walks toward the elevator. Eunice closes the door.

HOWARD
(as he walks)
Now -- Mr. Larrabee, it's a -- it's an honor -- no -- it's a --

He stops in front of Room 1711, trying to remember the speech. The door to Room 1711 opens and Harry starts out.

HOWARD
(continuing; happily, remembering)
It's a privilege to meet you.

HARRY
(completely confused)
Likewise.

Harry steps back in the room and closes the door as Howard goes to the elevator and pushes the button.

80 INT. ROOM 1716

Judy sits on the bed. She is just finishing sewing up the tear in Howard's jacket. She bites the thread off, puts the needle into her case which sits on the bed next to her, its top open. She stands and holds the jacket up, looking at it, then crosses with it to the closet. On her way, she looks at the bureau. She stops and picks up an envelope that is lying there.

81 *THE ENVELOPE*

It says on it: LARRABEE FOUNDATION BANQUET INVITATION

She lowers it and her face is SEEN in the mirror. She smiles at her reflection.

82 OMITTED

83 INT. BANQUET ROOM

CLOSE ON a giant tray of hors d'oeuvres (olives, radishes, etc.) shaped in the form of the treble clef symbol.

83 CONTINUED:

PAN TO another equally huge tray of food shaped in the form of the bass clef symbol.

PAN UP to a banner, hanging against one wall of the banquet hall. The banner reads: CONGRESS OF AMERICAN MUSICOLOGISTS.

PAN around the room: some twenty odd tables laid out for dinner; WAITERS moving about -- and dozens of MUSICOLOGISTS, most of them standing in small groups talking. They are formally dressed and all of them wear little plastic badges with their names written on them.

PAN OVER to curtains drawn over the door to the room. Howard is just coming through, trying to pin the name tag on his lapel. He manages to pin it on upside down.

A formally dressed MAN is walking toward him. As the Man comes up to him, Howard smiles and holds out his hand.

HOWARD
Mr. Larrabee -- it's a privilege to meet you. I'm Dr. Howard Bannister.

The Man does not take his hand.

MAN
And I'm your headwaiter, Rudy. Can I show you to your table, sir?

HOWARD
Oh, no, thank you -- I think I'll just sort of mingle for a while.

Rudy takes a glass from the tray of a passing Waiter and puts it in Howard's hand.

RUDY
Here you are, sir.

HOWARD
Oh, thank you. I don't drink.

Rudy looks at Howard's name tag.

RUDY
You're upside down, sir.

Howard looks totally confused. Rudy moves off.

HOWARD
(to himself)
I'm upside down.

84 INT. HOTEL CORRIDOR - SEVENTEENTH FLOOR

The door to Room 1715 opens and Mrs. Van Hoskins comes out. She is dressed for the evening with a couple of pieces of obviously expensive jewelry. She closes the door after her.

85 INT. ROOM 1717

Jones is listening at the connecting door between his room and Room 1715. He HEARS the door slam. He takes a cellophane strip, inserts it in the door crack, and forces the door open. He enters Room 1715. He sees Mrs. Van Hoskins' case, closed and locked on the bureau. He quickly goes to it, picks it up and takes it back through the connecting door to Room 1717, closing the connecting door after him. He puts the case down and goes to the telephone. He dials a number.

JONES
(into phone, quietly)
Give me the Chief. Oh -- he is? Well -- tell him -- I have the documents.

86 INT. BANQUET ROOM

Howard is standing in the center of the room, alone. A WAITER goes by with a tray of empty glasses. Howard makes a great effort and manages to put his glass on the tray. As he turns back ANOTHER WAITER, with another tray of full glasses, puts a full one into his hand. The Waiter moves off.

A man has detached himself from a group across the room, and is coming toward him. His name is HUGH SIMON. He speaks with a slight, unidentifiable, middle-European accent.

SIMON
I'm Hugh Simon.

HOWARD
How do you do?

Simon, holding a drink in one hand, makes no attempt to respond to Howard's outstretched hand but looks at Howard's name card. He cocks his head.

SIMON
You're upside down.

HOWARD
I know.

86 CONTINUED:

SIMON
I suppose you haven't read my series of articles in Music Monthly on the Versuch einer Anweisung.

HOWARD
I haven't -- I'm terribly sorry.

SIMON
Foolish of you. You must realize that those articles helped me to become one of the two finalists in contention for the Larrabee grant. Amazingly, you are the other one.

HOWARD
Oh.

SIMON
I can't imagine that the Larrabee Foundation will throw good money away on a study of prehistoric rock thumpings.

HOWARD
(pleasantly)
Well -- actually, I think you're oversimplifying my thesis. You see --

SIMON
(interrupting)
Oversimplifying! You accuse me of oversimplifying. I never oversimplify. There's an old Hungarian saying, Bannister, which goes --

He stops and looks toward the door to the banquet room. People have turned in that direction. The NOISE LEVEL INCREASES. Into the room walks FREDERICK LARRABEE.

SIMON
(continuing)
Ahh -- at last. Our host.

HOWARD
Mr. Larrabee?

Several of the men move toward Larrabee as he enters. Some of them applaud. Larrabee acknowledges the applause with a slight nod.

86 CONTINUED: (2)

Simon hands his glass to Howard so that Howard now has a glass in both hands, leaving Simon free to use his hands to applaud wildly.

Howard makes a feeble attempt to join in the applause but, with the two glasses in his hands, it is impossible.

As he crosses the length of the banquet room, Larrabee nods to people as he passes them, shakes a hand or two, smiles, etc. As he gets nearer Howard and Simon, Simon applauds more and more wildly.

Larrabee comes to a stop a few feet in front of them. He looks at them and nods and smiles. Simon is now the only person in the room still applauding. Larrabee continues to nod. Slowly, Simon stops applauding and Larrabee stops nodding.

HOWARD
(takes a deep breath and --)
Mr. Larrabee, it's a --

Simon steps between Howard and Larrabee, grasps Larrabee's hand and pumps it avidly, turning Larrabee around, so that Larrabee's back is now to Howard.

SIMON
I'm Hugh Simon, Mr. Larrabee. I'd like to say -- for myself and all of my colleagues at the Conservatory --

LARRABEE
Yes, indeed. Yes, indeed. And this --
(he tries to turn toward Howard)
-- must be Mr. --

HOWARD
(trying again)
It's a great -- uh --

Simon steers Larrabee off in another direction again.

SIMON
Although I want you to know that I, personally, have nothing but contempt for monetary gain -- the twenty thousand dollars will allow us -- me, that is, to bring to a successful conclusion a body of work that will certainly reflect une gloire enorme on the Larrabee Foundation.

86 CONTINUED: (3)

LARRABEE
Yes, yes, yes, -- very well put, Mr. Simon. Nothing like a little gloire, enorme or otherwise. But I must point out that you are only one of the finalists and, if I'm not mistaken, this is --

Larrabee turns and moves back toward Howard who is still mumbling his introduction.

HOWARD
It's a Larrabee -- I mean -- uh -- a privilege --

Simon turns Larrabee away again.

SIMON
Believe me, my dear Mr. Larrabee --

LARRABEE
Very understanding of you, Simon. Very understanding. And now, if you don't mind --

Larrabee pulls suddenly away from Simon and turns abruptly back toward Howard who has come right up behind him. They run into each other, spilling some of the liquid in one or both of the two glasses Howard is still holding.

HOWARD
Oh -- I'm -- forgive --

He steps back and tries to keep the glass from dripping on him.

Howard looks down at his suit and does a little dance with his feet. When he stops, finally, he looks up to see Larrabee looking at him.

87 LARRABEE'S POV

Howard's name tag, upside down.

88 LARRABEE

Cocking his head slightly to one side to read the name.

89 HOWARD

With a slight smile, cocks his head as though returning the greeting.

90 LARRABEE AND HOWARD

Larrabee cocks his head further. Howard ditto. They continue to do this until its comic possibilities have been exhausted.

Larrabee straightens up. He extends his hand.

LARRABEE
Bannister.

HOWARD
Ahh -- Uh -- Mr. Privilege, it's a Larrabee to -- that is -- it's a Bannister -- no, it isn't that. It isn't that at all. Well, anyway, I'm sure glad to see you.

Howard extends a hand with a glass in it.

LARRABEE
Thank you. I don't drink.

HOWARD
Neither do I.

LARRABEE
(looking at the glasses)
You don't? Then -- shall we sit down, gentlemen? I believe we're all sharing the same table.

SIMON
After you, sir.

As they talk, they walk toward the number one table, centrally located in the large room. The other Musicologists are finding their places and being seated. Simon is seething during the dialogue between Larrabee and Howard.

As we MOVE toward the table, we SEE several of the male Musicologists gathered in a group around someone sitting at the table, someone to whom they are attentively listening. We cannot, however, see who it is.

ONE of the Musicologists looks up as Howard, Larrabee and Simon approach, and takes a step toward them.

MUSICOLOGIST
Mr. Larrabee --

90 CONTINUED:

LARRABEE
Good evening, Professor Hosquith. This is Howard Bannister and Hugh --

HOSQUITHC
Ahh -- you're Bannister. Your fiancee was just telling us about your most incredible adventure in the sky.

LARRABEE
What's this, Bannister? What incredible adventure did you have?

HOWARD
(to Larrabee)
What adventure did I have?
(to Hosquith)
What adventure did I have?

HOSQUITH
Ahh -- you mustn't be modest about a thing like that, Bannister. Simply incredible.

ONE of the men grouped around the hidden person at the table turns and looks at Howard. He steps toward him, his hand outstretched.

MUSICOLOGIST
Good show, Bannister! Good show!

90 CONTINUED: (2)

The others turn and look at Howard and at Larrabee. Howard stares uncomprehendingly at the First Musicologist and then stares toward the table where the men have moved aside enough for him and us to SEE that they are gathered around Eunice -- that is, we do not see Eunice's face, but we do SEE her name badge pinned to her dress.

Larrabee steps between Howard and the table.

LARRABEE
And this must be Miss Burns.

Howard moves around Larrabee and sees that he, Larrabee, is now shaking Judy's hand. The other men at the table look as though they have been hanging on Judy's every word. Judy is smiling engagingly at Larrabee. She looks at Howard.

HOWARD
YOU! You -- you --

He is pointing at her in growing horror.

JUDY
-- nice. Eu-nice, Howard. Eunice.
(to Larrabee)
We've almost got that stammer cured.
(to Howard)
Sit down, dear.

HOWARD
(looking at her, paralyzed)
How -- how --

JUDY
(as to a child)
How-ard. How-ard. Howard.
(to Larrabee)
He still gets stuck on names. Probably the excitement of meeting you for the first time. I must say, I can feel it myself.

LARRABEE
(taken)
Can you?

JUDY
Can I? My heart is going a mile a minute. Why you can just feel it pounding.

90 CONTINUED: (3)

She takes his hand, which she is still holding, and applies it to the area in which her heart is located.

JUDY
(continuing)
Can't you feel it?

LARRABEE
(definitely affected)
Yes -- I think -- yes, I can. Absolutely. It's certainly in there -- pounding. Amazing.
(to the table in general)
You should feel it, gentlemen.

Several of the gentlemen rise from their seats.

LARRABEE
(continuing; seeing them)
Sit down, gentlemen. Please.
(he withdraws his hand)
May I sit next to you, Miss Burns?

JUDY
I wouldn't have it any other way.

Larrabee, deeply thrilled, sits next to Judy.

LARRABEE
Why don't you sit here on my right, Bannister?

Simon, who was about to grab the seat on the other side of Larrabee, moves away, snarling.

HOWARD
But, Mr. Larrabee, this is not -- this is definitely not --

LARRABEE
I know, Bannister -- this is not the seating arrangement according to the place cards, but I think we can break a few of the minor social customs.

HOWARD
But, sir -- I must point out --

90 CONTINUED: (4)

LARRABEE
Bannister -- I must point out that a foolish consistency is the hobgoblin of little minds.

JUDY
Emerson.

LARRABEE
I beg your pardon, my dear?

JUDY
Ralph Waldo Emerson. Born 1803, died 1882.

LARRABEE
You like Emerson.

JUDY
I adore him.

Howard, still stunned, sits on the other side of Larrabee.

LARRABEE
I adore anyone who adores Emerson.

JUDY
And I adore anyone who adores anyone who adores Emerson. Your turn.

Larrabee chuckles with delight and turns to Howard.

LARRABEE
She's a delight, Bannister. A delight. And you're a lucky dog. Aren't you? Admit it. Admit you're a lucky dog.

HOWARD
(faintly)
I'm a lucky dog. But, sir --

LARRABEE
Miss Burns, may I call you -- Eunice?

HOWARD
NO!

LARRABEE
How's that?

90 CONTINUED: (5)

JUDY
Howard means that back where we come from, everyone calls me "Burnsy."

LARRABEE
Burnsy? Burnsy. I like that. Burnsy.

HOWARD
(quietly, to himself)
Help.

91 INT. HOTEL CORRIDOR

The door to Room 1714 (Eunice's room) opens, and she comes out, dressed for the banquet. She shuts the door behind her and goes to the elevators. As the elevator door opens, she steps inside.

92 ANGLE ON DOOR 1713 - SMITH'S ROOM

The door opens and Smith, holding his case, peers out into the corridor and starts out.

There is a NOISE and he looks down the corridor.

The door to Room 1717 (Jones' room) opens, and Jones steps out.

Smith moves quickly back into his room, and with the door cracked, peeks out.

93 ANGLE ON ROOM 1717

Jones, carrying the golf bag, looks down the corridor.

94 ANGLE ON ROOM 1713

Smith shuts the door silently.

95 ANGLE ON CORRIDOR

Jones reaches into the room, picks up Mrs. Van Hoskins' case and starts out of the room. He stops as:

The door to 1711 opens and Harry steps out.

They see each other. Jones smiles and acts as though he is going into his room. He steps inside and shuts the door. Harry looks around, trying to figure out what's going on.

96 INT. ROOM 1717

Jones stands just inside the door, thinking about it.

97 INT. ROOM 1713 (SMITH'S ROOM)

Smith looks around the room frantically for a place to hide his case. He looks out the window, tries to open it, but it won't open. He goes to the connecting double doors between his room and Room 1715 (Mrs. Van Hoskins' room). He opens his door. He listens at the door for a moment. He looks at the lock in the door on Mrs. Van Hoskins' side. He takes a small, powerful magnet out of his pocket, places it against the lock on the door and swivels it.

98 INT. ROOM 1715 (MRS. VAN HOSKINS' ROOM) - ANGLE ON CONNECTING DOOR

The door opens and Smith comes through, carrying his case.

98 CONTINUED:

Smith looks around quickly, then moves to the closet, opens the door and hides the case under the extra hotel blankets on a top shelf. He closes the closet door, goes back into his room.

99 INT. ROOM 1713 (SMITH'S ROOM)

Smith shuts and locks the connecting door on his side. He then goes to his door to the corridor and opens it.

100 INT. CORRIDOR

As Smith comes out. He looks up the corridor, sees no one, closes his door quietly and goes down to the elevators. He presses the button. The elevator door opens and he gets in. As the door closes:

The door to Room 1711 opens and Harry steps into the corridor. He looks up and down, then walks quickly and stealthily to the door to Room 1715 (Mrs. Van Hoskins). He takes out his passkey, opens the door and steps in.

101 INT. ROOM 1715 (MRS. VAN HOSKINS)

Harry closes the door behind him. He starts looking around the room for her case.

102 INT. BANQUET ROOM - ANGLE ON LARRABEE TABLE

SIMON
I presume that you are familiar with your -- fiancee's -- studies, Miss Burns.

JUDY
You presume correctly, Mr. Simon.

SIMON
You've read his thesis?

JUDY
(proudly)
I typed it for him myself.

HOWARD
(quietly)
This is not Eunice Burns.

But no one is listening to him.

SIMON
Then you must share his inordinate interest in -- rocks.

102 CONTINUED:

JUDY
Passionately. You might say that it was a rock that brought us together.

She leans forward and gives Howard a melting smile. He tries to smile back.

HOWARD
You're not Eunice.

SIMON
You really expect me to accept the notion that Neanderthal Man found a method of making music out of minerals?

HOWARD
It so happens that I believe I can prove that actual melodies -- crude, of course --

JUDY
-- of course --

HOWARD
-- but melodies, nevertheless, based on the diatonic scale similar to the Norse Ventengum chants --

JUDY
(to Larrabee)
Love those old Ventengums, don't you?

HOWARD
-- really existed as far back as seven million B.C.

SIMON
(contemptuously)
You can prove this?

HOWARD
Well -- given the time -- and the -- uh -- money, of course.

Judy digs an elbow into Larrabee at that.

102 CONTINUED: (2)

SIMON
But really! Music from rocks!

JUDY
It so happens, Mr. Simon, that Howard has had discussions with Leonard Bernstein about the possibility of conducting an avalanche. In E Flat.

SIMON
That is utterly ridiculous!

JUDY
I'll buy that.

LARRABEE
Where's your sense of humor, Simon?
(to Howard)
She's a gem, Bannister. A gem. She's -- unbelievable.

HOWARD
(unhappily; shaking his head)
Yes. She is.

103 INT. HOTEL LOBBY OUTSIDE BANQUET ROOM

Eunice is standing in front of a desk, manned by an official-looking LADY who has a list and some name badges in front of her.

EUNICE
What do you mean, you can't find me? I'm right here.

LADY
I'm sorry, Miss. I have no badge in that name.

EUNICE
Well, look again, please. It's Burns. Eunice Burns.

In the b.g., Smith, several newspapers in his hands, walks across the lobby towards the elevator.

104 INT. ROOM 1715 (MRS. VAN HOSKINS)

The closet door is open. Harry sits on one of the beds, Smith's case in his lap, the telephone in his hand.

104 CONTINUED:

HARRY
I've got the jewels.

105 INT. LOBBY

Fritz is on one of the house phones.

FRITZ
(whispering)
Get out of there but don't let anyone see you.

106 INTERCUT

HARRY
(on phone)
Roger.

FRITZ
Fritz.

Harry hangs up. He crosses to the door with the case and goes out.

107 INT. CORRIDOR

Harry, carrying the case, starts down the hall.

SOUND: THE DING OF THE ELEVATOR ARRIVING.

Harry quickly crosses the hall to the nearest door which is that of Room 1714 (Eunice's room). He takes his passkey out and opens the door, just getting inside the room as Smith steps out of the elevator.

Harry shuts the door. Smith walks slowly to his door (Room 1713), looking at the newspapers in his hands.

108 INT. ROOM 1714 (EUNICE'S ROOM)

Harry looks around. He bends over and slides the case under the bed.

109 ANGLE FROM BENEATH BED

SHOWING, in the b.g., the Smith case being shoved under the bed. In the f.g., on the floor, is Howard's case.

110 ANGLE ON HARRY

He goes to the door, opens it and looks out. Smith is just shutting the door to his room. Harry walks out.

111 INT. CORRIDOR

Harry goes to the elevator and rings the bell.

112 INT. BANQUET ROOM

Simon and Larrabee are leaning backwards, talking across Judy's back. She is leaning forward over her food. Howard is signalling to her. The conversations are simultaneous.

SIMON
As you undoubtedly realize, Mr. Larrabee, I've spent almost six years on this latest study and --

HOWARD
(whispering urgently to Judy)
You've got to get out of --

Judy leans back, forcing Simon and Larrabee to lean forward and talk across her front.

SIMON
(to Larrabee)
-- I do feel that it is the definitive, even, if you will, the quintessential --

Howard leans back and now talks across Larrabee's back to Judy.

HOWARD
-- here.

JUDY
And miss all the good stuff that's coming?

She leans forward again. Simon and Larrabee lean back.

SIMON
-- the quintessential exegesis in terms of the Swiss --

Howard leans forward again and talks across Larrabee's front.

HOWARD
She'll be here any minute.

JUDY
(grinning)
That's the good stuff that's coming.

112 CONTINUED:

She leans back again. Ditto as above.

SIMON
-- the Swiss composers and their --

JUDY
Swiss composers, Mr. Simon?

SIMON
That's right, Miss Burns. I don't imagine it's a field that the musical -- archaeologists -- find particularly interesting -- but it's a rich field in which my ground-breaking scholarship has cultivated a rich harvest.

JUDY
That must have taken a lot of fertilizer.

LARRABEE
I'd like to hear the story that Miss Burns --

JUDY
Burnsy.

LARRABEE
-- that Burnsy was telling --

HOWARD
(to himself, in disbelief)
He's calling her Burnsy.

LARRABEE
-- about --
(turns to Howard)
-- What was it, Bannister -- some adventure you had on your flight here?

HOWARD
Yes. No.

JUDY
I'm afraid my Howard is too modest to tell the story himself --
(MORE)

112 CONTINUED: (2)

JUDY (CONT'D)
-- but it all began shortly after we passed the point of no return --

HOWARD
(to himself)
I think we just passed it.

JUDY
-- when the servo amplifiers and the directional gyro failed and the flux valve refused to disconnect. One of the pilots fainted from an oversupply of fear and we went into a power dive. Howard took his igneous rock formations into the cockpit and used two of them with a particularly high magnetic content to set up an electrically-induced field pattern on the gyro-compass --

HOWARD
(to himself)
I'm having a nightmare.

113 INT. HOTEL LOBBY - OUTSIDE BANQUET ROOM

Eunice is standing in front of the desk. She is angry and is beginning to twitch. A convention OFFICIAL comes to the desk.

OFFICIAL
What seems to be the problem?

LADY
This lady claims to be a Eunice Burns and --

EUNICE
I am not a Eunice Burns. I am the Eunice Burns.

LADY
I have no badge for a Eunice Burns.

OFFICIAL
Of course not. Miss Burns is wearing her badge. She has already gone in.

EUNICE
That is impossible!

113 CONTINUED:

OFFICIAL
Perhaps you're at the wrong convention.

EUNICE
This is outrageous!

114 INT. BANQUET ROOM

JUDY
-- and, just possibly, saving a hundred and twelve passengers from a tragic, fiery death.

LARRABEE
Absolutely incredible.

Ad libs around the table, affirming Larrabee's reaction.

LARRABEE
(continuing; turning to Howard)
I find that story deeply moving.

Howard nods his head unhappily.

SIMON
(to Judy)
I find that story as difficult to swallow as I do this potage en gelee.

JUDY
(to Simon, sotto voce)
How would you like to swallow une sandwiche de knuckles?

Larrabee starts talking to someone across the table from him.

HOWARD
(to Judy, behind Larrabee's back)
I have to speak with you privately.

JUDY
Meet me under the table.

HOWARD
What?

114 CONTINUED:

JUDY
My goodness -- there goes my napkin.

Judy pushes her napkin off her lap and goes down under the table. Howard follows.

115 ANGLE UNDER TABLE - HOWARD AND JUDY

Larrabee's legs between them; a forest of legs all around.

JUDY
So far, so good, huh?

HOWARD
Don't you understand anything?

JUDY
Like what?

HOWARD
Like Eunice.

JUDY
Nope -- I don't understand Eunice.

HOWARD
She'll be here any minute.

JUDY
You've got to stop repeating yourself.

HOWARD
(desperately)
I'm not repeating myself. I'm not repeating myself. Oh God -- I'm repeating myself.

JUDY
Listen, Steve, you don't want to marry Eunice.

HOWARD
I'm not Steve. I'm Howard.

JUDY
Neither of you wants to marry Eunice.

HOWARD
Why do you say that?

115 CONTINUED:

JUDY
You don't want to marry someone who's going to get all wrinkled and lined and flabby.

HOWARD
Everyone gets wrinkled and lined and flabby.

JUDY
By next week?

Larrabee's head appears underneath the table.

LARRABEE
Say -- what's going on down here? Just can't keep away from each other, eh?

HOWARD
Oh -- we were just talking.

Simon's head appears underneath the table.

SIMON
Are you all right, Mr. Larrabee? Can I help --

LARRABEE
No, no. I'm fine. We were just chatting about --

115 CONTINUED: (2)

A FOURTH HEAD appears under the table, followed almost immediately by a FIFTH.

FOURTH HEAD
What's going on?

FIFTH HEAD
Anything wrong?

LARRABEE
No, no, no --

JUDY
Just testing a theory Howard has about vocal reverberation under spinal pressure.

A SIXTH HEAD appears.

SIXTH HEAD
What? Vocal reverberation under spinal pressure?

JUDY
V.R.U.S.P.

FIFTH
Of course.

FOURTH HEAD
Oh yes -- very interesting. I think I read a monograph on that.

116 OMITTED

117 ANGLE ON RUDY

The Headwaiter, looking at the table from one end of the banquet room. He stops the wine steward.

RUDY
Charles -- what kind of wine are you serving at table one?

Charles turns and looks.

118 THEIR POV

The table, with everyone bent down under it.

119 ANGLE UNDER TABLE

LARRABEE
(sotto voce, to Howard)
I'm telling you, Bannister, this girl of yours is fun. F-U-N. And if you win that grant, well --

B.g. SOUND of a commotion outside the banquet room.

LARRABEE
(continuing)
-- you can consider it her victory as well as your own. Do you follow me?

HOWARD
I -- I --

Howard looks past Larrabee at Judy who gives him a big wink and a smile.

HOWARD
(continuing)
I certainly do.

SOUND: BIG COMMOTION.

EUNICE'S VOICE (O.S.)
Howard! Howard Bannister!

120 ANGLE ON ROOM

All diners' heads turn to look at Eunice who is bursting through the curtains into the banquet room. The Lady from outside is trying unsuccessfully to hold on to Eunice's leg and is being dragged across the polished floor. Rudy and one or two Waiters are closing in on Eunice whose arms are waving around desperately and whose tic has assumed epic proportions as she looks around the room wildly for Howard.

EUNICE
Howard! Tell them who I am!
They're trying to keep me out.
They won't believe me.

121 ANGLE UNDER TABLE

The men peer out from under the tablecloth. Howard, particularly, seems to be hiding.

LARRABEE
Who is that dangerously unbalanced woman?

121 CONTINUED:

Howard looks at Larrabee, his mouth open. He looks back at Eunice.

EUNICE
Tell them who I am!

Howard looks at Judy.

JUDY
Tell them.

Everybody under the table is looking at Howard.

HOWARD
I never saw her before in my life.

122 JUDY

Smiling innocently.

123 EUNICE

Two Waiters, the Lady and the Banquet Official drag her out of the room.

124 HOWARD

In shock.

125 THE ROOM

As Eunice, being dragged backwards, disappears through the curtains, her high heels leaving little skid marks on the polished floor.

126 INT. HOTEL LOBBY - NIGHT

WIDE SHOT establishing the much quieter lobby, now that it is later, perhaps eleven or twelve o'clock. A Waiter has taken down the Musicology Convention banner from the wall of the banquet room and is carrying it out of the banquet hall and through the lobby to be stored someplace.

Mrs. Van Hoskins enters. An aging GENTLEMAN is saying good night to her and kissing her hand.

127 THRU 136 OMITTED

137 FRITZ AND HARRY

Trying to maintain an innocuous air to their conversation as various PEOPLE pass them in the lobby.

FRITZ
Look -- here she comes now. Did you get the jewels out of the hotel?

HARRY
I didn't have time. I put them in 1714.

FRITZ
1714? What kind of a house detective are you that you cannot commit a simple burglary?

HARRY
I'm ashamed.

FRITZ
Never mind. I will return the case to her room while you detain her.

138 OMITTED

139 HARRY AND FRITZ

HARRY
How do I do that?

FRITZ
Use your charm.

He turns on his heel and goes toward the elevator.

140 ANGLE ON HARRY

Watches Fritz go, then turns and starts toward Mrs. Van Hoskins who has just received her key from Barton and is coming his way.

HARRY
(to himself)
Charm -- use your charm --

He nods knowingly and, as Mrs. Van Hoskins passes him, he sticks out his foot and trips her. She goes down like a whale. He starts to help her up.

141 INT. CORRIDOR SEVENTEENTH FLOOR - ANGLE ON FRITZ

He stands in front of Room 1714. He listens at the door for a moment. He knocks gently. He knocks again.

EUNICE'S VOICE (O.S.)
What do you want?

FRITZ
Madame -- It is I, Fritz.

The door opens.

Eunice stands there, looking generally horrendous, a damp cloth clutched to her forehead. She is dressed in a bathrobe.

EUNICE
I suppose you've come to apologize.

141 CONTINUED:

Emotion overcomes her and she can't go on. She sits on the bed and hides her face in her hands. Fritz sees Howard's case under the bed.

FRITZ
The fact is, Miss Burns, that one of our guests has lost something.

EUNICE
(sarcastically)
Well, Mr. Fritz, it couldn't be in here unless it crawled in, under its own power.

141 CONTINUED: (2)

FRITZ
(his eyes lighting up)
Exactly, Miss Burns.

EUNICE
What are you trying to say?

FRITZ
It's very embarrassing but one of our regular guests -- a wealthy eccentric -- has lost his pet snake.

Eunice screams and leaps onto the bed.

FRITZ
(continuing)
May I suggest that you shut yourself in the bathroom for a few moments while I search your room.

EUNICE
What if it's in there?

FRITZ
It would not be in there, Miss Burns. Snakes, as you know, live in mortal fear of -- of -- tile.

Eunice looks at him, nods, leaps off the bed and rushes into the bathroom, slamming the door behind her. Fritz immediately moves around to the other bed, picks up Howard's case and carries it back to the door. As he steps out with the case, closing the door behind him, he calls back to her.

FRITZ
(continuing)
It is all right, Miss Burns. You may come out now.

142 ANGLE ON BATHROOM DOOR

EUNICE'S VOICE (O.S.)
What more can they do to me?

143 INT. CORRIDOR

Fritz quickly crosses the hall, takes out his passkey and enters Room 1715 (Mrs. Van Hoskins).

144 INT. ROOM 1715

Fritz crosses the room, puts the case on the bureau and crosses back to the door.

SOUND: SOMEONE FALLING DOWN IN THE CORRIDOR.

145 INT. CORRIDOR

Mrs. Van Hoskins is flat on her face on the floor, with Harry standing over her. As Harry attempts to help her up and she struggles to push him away, Fritz walks calmly by them on his way to the elevator.

146 THRU 150 OMITTED

151 INT. BANQUET ROOM NIGHT

Everything has been cleared away. Only Judy and Howard remain, sitting at the table.

JUDY
What's the matter, Steve?

HOWARD
My name is not Steve and the matter is how I'm going to explain all this to Eunice.

JUDY
Oh - that's the easiest thing in the world. Obviously, you have no understanding of women. You go right to her room and knock on the door. She will answer the door. She will have been crying, so her nose will be all red and runny and her eyes puffy and bloodshot. But you'll overlook that. You'll put your hand on her shoulder, softly yet firmly, stare purposefully into those red-rimmed swollen eyes and say in a calm, masculine voice: Eunice -- my dear -- there has been a terrible misunderstanding -- I have acted like a cad -- a bounder -- but now I see everything clearly and I have decided that Judy and I are going to put you in a home.

Howard, having been sucked in, looks at her, shaking his head.

HOWARD
That is not amusing.

151 CONTINUED:

JUDY
Look -- I don't know what you're so miserable about. Tonight was a victory. We've got that Larrabee grant virtually sewn up.

HOWARD
We?

JUDY
Well, you have to admit I helped. After all, he calls me, Burnsy.

HOWARD
That is not the point. YOU ARE NOT BURNSY. Burnsy is Burnsy. I mean -- Eunice is Burnsy. I mean -- she isn't Burnsy. No one is Burnsy.

JUDY
So - what is the point?

HOWARD
The point is -- the point is -- oh God -- I've forgotten the point.

JUDY
The point is that you think that when Mr. Larrabee finds out that I'm not Eunice, he'll think that you tried to put something over on him and it's bye-bye twenty thousand smackeroos.

HOWARD
That's it! That's the point. That money will help me to establish certain proofs for theories of mine --

Judy is moving in very close, rapt with attention, staring directly into his face.

HOWARD
(continuing)
-- certain theories that -- look -- could you not sit quite so close?

JUDY
I'm very nearsighted.

151 CONTINUED: (1)

HOWARD
Where was I?

JUDY
Certain theories.

HOWARD
Right. That money will enable me to travel to various sites in the South of France to examine evidence of prehistoric art forms hundreds of thousands of years old.

JUDY
Aurignacian or Upper Perigordian?

HOWARD
Well -- both actually -- if I can have the opportunity to --
(stops; looks at her)
How -- how did you come up with those names?

JUDY
Just a wild guess.

Howard opens the door.

HOWARD
I want you to go away now.

Judy steps out the door. She turns back.

JUDY
Steve, I'm sorry. I only wanted to help.

Howard is moved and slightly embarrassed.

HOWARD
Well -- I -- I know you didn't mean any harm. You're just -- just different.

JUDY
Thank you. I know I'm different. But I'm going to try to become the same.

HOWARD
Good. Thank you -- and goodbye.

151 CONTINUED (2)

JUDY
Aw -- give me a chance. Once you get to know me better, you'll really like me.

HOWARD
I won't like you. Goodbye.

JUDY
Let's not say goodbye. Let's just say au revoir.

HOWARD
(thinks about it a moment)
No. Let's say goodbye.
(shuts door)

Howard turns away, starts to take off his jacket as he moves toward the center of the empty banquet room. Suddenly he realizes where he is. He shakes his head and sighs.

152 THRU 155 OMITTED

156 INT. HOTEL LOBBY NIGHT

It is very late now and the lobby is deserted except for Harry and Frtiz.

157 ANGLE ON FRITZ AND HARRY

FRITZ
You will enter Mrs. Van Hoskins' room through the adjoining room, take the jewel case and go straight to the basement with it.

HARRY
What if she wakes up and sees me?

FRITZ
You will tell her that you are smitten by her, that you have followed her all night and you will make passionate love to her.

HARRY
(thinks about it for a moment)
Couldn't I just kill her?

Fritz looks at him sternly. Harry shakes his head.

158 INT. CORRIDOR - SEVENTEENTH FLOOR - NIGHT

The corridor is empty and silent.

159 INT. ROOM 1717

In the darkness, Jones sits on the bed, his head nodding in sleep.

159 CONTINUED:

He suddenly jerks awake, lights a match and looks at his watch.

JONES
Ahhh.

160 THRU 162 OMITTED

163 INT. ROOM 1714

Eunice sits up in bed, reading a marriage manual. She slams it shut. She gets out of bed, leans down and looks at the place on the floor where Howard's case was, doesn't see it (because it's gone across the hall -- remember?), gets down on her hands and knees, looks under the bed, sees Smith's case, pulls it out from under the bed, slightly puzzled, picks it up and goes to the door.

164 INT. CORRIDOR

The door to room 1717 opens and Jones peers out.

165 ANGLE ON ROOM 1714

Eunice opens the door. She peers out.

166 INT. ROOM 1717

Jones closes the door quickly and quietly and, with a sigh of resignation, goes back to the bed and lies down with the Van Hoskins' case on his chest.

167 INT. CORRIDOR

Eunice, carrying the Smith case, tiptoes to the door of room 1716. She raises her hand to knock, changes her mind, puts the Smith case on the floor in front of the door and, with an angry toss (or twitch) of her head, goes back to (her) room 1714, enters and closes the door quietly behind her.

The elevator door opens and Howard comes out, carrying the key to the room. He walks to (his) room 1716. He stops and looks down at the case. He looks over toward (Eunice's) room 1714, nods his head, opens his door, picks up the case, takes it inside and closes the door.

168 INT. ROOM 1716 - NIGHT

Howard puts the case down. He takes his jacket off and throws it on a chair. He tries to untie his tie. It doesn't untie.

168 CONTINUED:

He rips at it furiously, almost strangling himself. It won't undo. He unbuttons his shirt and pulls the collar out from under the bow tie and takes the shirt off and throws it aside. He now wears nothing above the waist except the bow tie. He sits down on the bed and takes his shoes off. He undoes his pants and takes them off. He starts to take off his shorts.

JUDY'S VOICE
Hello, out there.

HOWARD
(automatically)
Hello.

He freezes in his strange position.

HOWARD
(continuing;
to himself)
It must be brain damage.

JUDY'S VOICE
What?

Deeply horrified, Howard reaches for his pajama bottoms on the bed, slips them on over his shorts and, holding them up with his hands, approaches the bathroom.

169 THRU 172 OMITTED

173 INT. BATHROOM

As Howard slowly enters, stops in the doorway and stares.

174 WHAT HE SEES

Judy, in a bubble bath. She looks at him. Her case is on the floor. On the hook on the back of the bathroom door hangs the clothes she will wear in the sequence that takes place the following morning.

175 HOWARD

He wavers, puts his hands out to balance himself against the door jamb, allowing his pajama pants to drop. He is now dressed in socks, shorts and a black bow tie.

176 JUDY

Looking at him.

176 CONTINUED:

JUDY
I believe you dropped something.

HOWARD
WHAT DO YOU THINK YOU'RE DOING?

JUDY
I think I'm taking a bath.
Aren't I?

HOWARD
If you're not out of here in two minutes, I'm going to call the police.

JUDY
Who do you think they'll arrest -- the girl in the bath or the guy with his pants down?

HOWARD
I'm not joking now. I don't like to act rashly but you are the last straw that breaks my camel's back. You -- you -- you're a plague -- you bring havoc and chaos to everyone. But why to me? WHY ME? WHY ME? WHY? WHY?

JUDY
Because you look cute in your pajamas, Steve. Or out of them --

HOWARD
GET OUT! YOU'VE GOT TO GET OUT!

JUDY
Right now?

HOWARD
Yes.

She starts to get out of the tub.

HOWARD
NO! WAIT A MINUTE!

He backs out of the bathroom.

177 INT. BEDROOM

As Howard comes backing out of the bathroom, trips on his pajama pants and falls heavily onto his back on the floor.

177 CONTINUED:

JUDY
Are you all right?

HOWARD
I don't know. I think I've broken several major bones.

Judy appears in the bathroom door, a large towel wrapped around her. She looks down at him.

JUDY
Let me see.

HOWARD
Don't help me. Please don't help me.

JUDY
Just tell me where it hurts. Is it the ilium? The sacrum? The coccyx? I hope it's not your coccyx.

HOWARD
I can't seem to breathe. Is it possible to break a lung?

JUDY
I think your necktie is too tight.

Howard works at the tie, loosening it somewhat.

The PHONE RINGS.

HOWARD
There! See? Now the phone is ringing.

JUDY
I'll get it.

HOWARD
NO! No -- I can do it.

Howard crawls to the phone, pulling on the cord and toppling it to the floor. Judy watches him, drying her hair with a second towel.

HOWARD
(continuing; into phone)
Hello. Yes. Eunice who? Oh -- Eunice.

178 INT. ROOM 1714

Eunice on the phone.

EUNICE
Howard -- what's going on in there?

179 INTERCUT

Howard is tying his pajama pants.

HOWARD
Nothing much. I fell down.

EUNICE
Are you hurt?

HOWARD
Oh no. I feel much better now. Thank you for calling.

He starts to hang up.

EUNICE
HOWARD!

HOWARD
Yes, Eunice.

EUNICE
I'm coming in there.

HOWARD
I wish you wouldn't, Eunice.

Howard struggles into his pajama top.

EUNICE
I want to see if you're all right. I'm still very angry with you, but I am concerned. Do you hear me?

HOWARD
Yes. But --

JUDY
I think I'll get dressed.

EUNICE
Howard -- who was that?

HOWARD
Who was what?

179 CONTINUED:

EUNICE
I heard a voice say something about getting dressed.

Howard reaches over and turns the television set on. A movie comes on.

HOWARD
It's the television, dear. There's a movie on. A war movie. They're getting dressed for the big battle.

EUNICE
It was a woman's voice.

HOWARD
Uh -- they're lady soldiers, Eunice. It's called "The Fighting WAC'S".

JUDY
You don't have a bathrobe I could put on, do you, Steve?

EUNICE
I'm coming in.

Eunice hangs up, gets out of bed and starts putting on her bathrobe.

179A INT. ROOM 1716

HOWARD
Well -- that's it. There's only one thing left to do.

He walks to the window and opens it. He starts to climb out.

JUDY
What are you doing?

HOWARD
(calmly)
Eunice is coming. You're here -- in your -- towel -- and I'm going to kill myself. Goodbye.

He starts out the window. Judy rushes over, grabs him by the pajama bottoms and pulls. They both fall backward onto the floor. The pajama pants rip.

179A CONTINUED:

HOWARD
(continuing)
I don't believe it. You've done it again.

He reaches for his tuxedo pants and starts to put them on over his pajama bottoms.

180 INT. CORRIDOR

Eunice knocks on the door to Room 1716.

EUNICE
Open this door, Howard.

The elevator door opens and Harry comes out.

181 ANGLE ON ROOM 1717

The door cracks open. Jones peers out. He sees Harry coming down the hall.

The door to 1714 opens and Eunice steps out. She stops Harry.

EUNICE
Excuse me -- are you with the hotel?

HARRY
(suspiciously)
Why?

EUNICE
I'd like the key to 1716. My fiance is in there and I believe he has injured himself.

HARRY
(interrupting)
Sorry, lady, I'm lookin' for somethin' in 1717.

EUNICE
Yes, but --

Harry pushes past her.

182 INT. ROOM 1717

Jones looks around the room desperately. He rushes across to the window and opens it.

182 CONTINUED:

He picks up his golf bag and the Van Hoskins case and climbs out of the window. He stands on the ledge outside the window, closes the window and starts edging along the ledge until he is out of sight.

Harry enters the room, looks around and then moves to the connecting doors to (Mrs. Van Hoskins) Room 1715. He starts unlocking the doors as quietly as he can.

183 OMITTED

184 ANGLE ON ROOM 1713

The door opens and Smith peers out.

EUNICE
Open this door immediately.

185 INT. ROOM 1716

Howard is trying to get his shirt buttoned with one hand while he pulls Judy out of the closet with the other. KNOCKING on door continues.

JUDY
What's wrong with the closet?

HOWARD
She'll look in there.

JUDY
(indignantly)
What kind of a person <u>is</u> she?

185A INT. CORRIDOR - ANGLE ON ROOM 1710

The door opens and Hugh Simon, in his pajamas, looks out and down the hall.

EUNICE'S VOICE
Howard Bannister -- I'm talking to you.

185B INT. ROOM 1716

Howard is looking out the window. He holds Judy by the arm. She is trying to pull away.

JUDY
No -- no -- I can't do it. I'm terrified of heights. I have acrophobia.

185B CONTINUED:

HOWARD
Look -- there's a ledge.

JUDY
I have ledgeophobia.

HOWARD
(pushing her toward window)
Just until I can get rid of her.

JUDY
I can't.

EUNICE'S VOICE
Howard!

HOWARD
She has a violent temper.

JUDY
I can't.

EUNICE'S VOICE
HOWARD!

HOWARD
She studies Karate.

JUDY
Maybe I can.

He helps her out the window.

186 OMITTED

187 INT. CORRIDOR

Eunice still hammering at the door.

EUNICE
I'm going to count to five, Howard.

187A INT. ROOM 1716

Howard is trying to get his jacket on. He closes the window. Judy, on the ledge, opens it. They struggle.

187A CONTINUED:

HOWARD
Don't count, Eunice. I hate it when you count.

187B INT. CORRIDOR

EUNICE
One!

188 INT. ROOM 1715 - ACROSS MRS. VAN HOSKINS

Who is asleep in bed. The connecting door to Room 1717 is open and Harry is crawling into the room.

EUNICE'S VOICE
Two!

188A INT. ROOM 1710

Simon is putting on his monogrammed bathrobe.

EUNICE'S VOICE
Three!

188B INT. ROOM 1716

Howard locks the window closed and runs for the door.

EUNICE'S VOICE
Four!

He yanks the door open.

EUNICE
(continuing; shrieking)
FIVE!

HOWARD
Hi, Eunice. Come on in.

189 THRU 192 OMITTED

193 EXT. BUILDING - ANGLE ON JUDY

Standing on the ledge, the towel wrapped around her, whistling to herself to pass the time.

194 INT. ROOM 1716

EUNICE
(looking in the closet)
Howard -- if you have betrayed my trust in you --
(she goes into the bathroom)
If you -- what's that?

195 INT. BATHROOM

Howard looks in. Eunice is pointing at the bathtub.

HOWARD
That's a bath, Eunice. I was going to take a bath.

EUNICE
Since when have you taken bubble baths?

HOWARD
It came out of the faucet that way.

EUNICE
(looking at Judy's case)
Why are your rocks in the bathroom?

HOWARD
I don't know. I wish I did, but I don't.

He takes the case and brings it out into the bedroom.

196 INT. ROOM 1715 (MRS. VAN HOSKINS)

Harry, dragging Howard's case with him, crawls back through the connecting doors to room 1717. As he closes the connecting doors quietly behind him, the connecting doors to room 1713 open and Smith crawls through on his hands and knees. He crawls quickly to the closet, reaches up and opens the door. He stands and feels frantically about for the case that, of course, is no longer there. He then goes to the door to the corridor. He opens it a crack and peers out.

197 WHAT HE SEES

At the end of the hall (the opposite end from the elevators) is a window.

197 *CONTINUED:*

Passing by the window, inching his way carefully along the ledge, is Jones, carrying the case (Mrs. Van Hoskins'). Jones turns and tries to open the window but it is locked. He grimaces and moves on down the ledge out of sight.

198 INT. CORRIDOR - ANGLE ON SMITH

As he moves quickly out of Mrs. Van Hoskins' room, closing the door behind him, and darts across the corridor through Eunice's open door (room 1714).

199 ANGLE ON CORRIDOR

The door to room 1717 opens and Harry looks out, then comes out quickly, carrying the (Howard's) case. Harry closes the door behind him and runs down the corridor in the direction of the elevators.

SOUND: ELEVATOR SIGNAL BELL.

Harry gets his key out and opens the door to room 1711 and goes in, shutting the door behind him.

The elevator door opens and a WAITER, carrying a tray with a lot of sandwiches and several bottles of beer, walks out and starts briskly up the corridor.

199A EXT. BUILDING - THE LEDGE

Judy, freezing, tries to open the window.

200 INT. ROOM 1716

Eunice is on her hands and knees, looking under a bed.

HOWARD
What are you looking for, dear?

He sees Judy struggling with the window outside. He rushes over and draws the curtains in front of the window. Eunice stands up.

EUNICE
Howard -- you are <u>not</u> being open with me.

HOWARD
Eunice -- I <u>am</u> being open with you. I am <u>always</u> open.

KNOCK on door.

200 CONTINUED:

HOWARD
(continuing)
It's open.

The Waiter walks in cheerily.

WAITER
(to Eunice)
Where do you want it, m'am?

EUNICE
Where do I want what?

WAITER
Roast beef on rye, mayonnaise --

EUNICE
(screaming)
I DON'T WANT FOOD!

WAITER
Room 1716, right? Well, I'll just set it up over here.

The Waiter starts happily setting a table, not paying the slightest attention to anything else going on.

200A EXT. BUILDING LEDGE

Judy starts to knock at the window. She is holding on and trying to keep her balance and the towels around her at the same time.

200B INT. ROOM 1716

EUNICE
What's that?

HOWARD
What's what?

EUNICE
I hear knocking.

Howard turns the television VOLUME knob up.

HOWARD
It's your nerves, dear.

200C EXT. BUILDING LEDGE

Judy opens the window from the outside.

200C2 INT. ROOM 1716

Howard moves to the curtains and reaches through to shut the window.

200C3 EXT. BUILDING LEDGE

Howard's hand pushes Judy. As he closes the window, she loses her hold, and with a scream, falls off the ledge.

200C4 INT. ROOM 1716

EUNICE
Why are you fiddling with the window?

HOWARD
Too much fresh air, dear. Very harmful.

200C5 EXT. BUILDING

Judy hangs from the ledge.

200D OMITTED

200E INT. CORRIDOR

Simon is moving stealthily up the hall.

200F INT. ROOM 1716

EUNICE
Will you, for God's sake, turn off that television.

Howard twists the knob the wrong way. It comes off in his hand. It is now BLARING at top volume. Eunice and Howard look up.

200G ANGLE TOWARD CEILING

The light fixture is shimmying from the BANGING on the floor from the people in the room above. The PHONE starts RINGING.

200H EXT. BUILDING

Jones has inched his way around the corner and is slowly approaching the window to room 1716.

200J INT. CORRIDOR

Simon stands just outside the door to room 1716.

EUNICE'S VOICE
HOWARD, IF YOU DON'T TURN THAT SET OFF, I AM GOING TO SCREAM!

HOWARD'S VOICE
You <u>are</u> screaming, Eunice.

Simon reacts to her name.

200K EXT. BUILDING

Jones is getting nearer the window.

200L INT. ROOM 1716

EUNICE
PULL THE PLUG OUT.

HOWARD
IT'S A CABLE.

200L CONTINUED:

EUNICE
PULL THE CABLE OUT.

The Waiter waits patiently, bill and pencil in hand. Howard gets a firm grip on the cable.

200M EXT. BUILDING LEDGE

Jones tries to peer in the window. Judy, hanging from the ledge, reaches up and grabs his ankle. He shrieks and falls against the window.

201 THRU 207 OMITTED

208 INT. ROOM 1716

As Howard yanks the cable with all his might and it rips out of the wall, sending a torrent of sparks all over the room. At that moment, Jones comes crashing through the window. He falls to the floor, the case shooting out of his hand under one of the beds.

Eunice screams.

Howard starts trying to put out a fire that the sparks have started on the drapes.

Smoke starts to fill the room from several small fires.

The Waiter looks for someone to sign the bill.

209 ANGLE ON CONNECTING DOOR TO ROOM 1714

The lock handle turns with an audible CLICK.

210 ANGLE ON ROOM

Harry rushes into the room, looks about in horror.

HARRY
Somebody's under arrest.

Fritz enters the room. Harry looks at him. He nods his head. Fritz nods back. They look at the room.

211 ANGLE ON CONNECTING DOORS

The connecting door is half open. Smith's hands reach out and grab Judy's case which is on the floor nearby and drag it back through the doors into room 1714.

212 ANGLE ON ROOM

Everyone trying to put the fire out.

213 INT. CORRIDOR

As Smith darts out of room 1714 (Eunice's) and down the hall and into his (1713)room, closing the door behind him just as the elevator doors open and a squad of FIREMEN rush out and down the corridor.

214 INT. ROOM 1716 - ANGLE ON BROKEN WINDOW

Judy steps through the broken window. Eunice looks at her without affection. Eunice's bathrobe is burning.

JUDY
Why, Miss Burns -- what are you doing in Mr. Bannister's bedroom? Don't you know the meaning of propriety?

215 EXT. SAN FRANCISCO - DAWN

Light is just breaking over the city. PAN DOWN to SHOW the Hilton and PAN AWAY to SHOW a bench on a street nearby. Jones sits on the bench. His golf bag is across his lap. The one golf club left has its head half burned away and is smoking slightly. There are several charred spots on the bag. Jones' head nods forward in sleep and he jerks it back, rubs his eyes, looks at his watch and then stares grimly at the hotel.

216 INT. BASEMENT HOTEL - ANGLE ON HARRY

As he puts Howard's case behind a pile of cartons on a shelf in the hotel's utility room.

217 INT. ROOM 1713 - ANGLE ON SMITH

Sitting in a chair, looking haggard, smoking a cigarette, Judy's case on the floor nearby.

218 INT. ROOM 1715 - MRS. VAN HOSKINS

Still asleep and snoring slightly.

219 INT. ROOM 1714 - EUNICE

Asleep in bed, a sleep mask over her eyes.

220 INT. ROOM 1716 - HOWARD

Lying on one of the beds, now dressed with a partially-burned bedspread pulled over himself.

220 CONTINUED:

PAN THE ROOM which is an unbelievable mess: the window is broken and glass is all over the floor, the curtains are burned, water drips from the wall fixtures, lamps and items of furniture are overturned, the busted cable of the television set is smoking slightly. On the floor, near the broken window, is Smith's case.

There is a KNOCK on the door. Howard stirs, picks up the phone and says, "hello". Another KNOCK, causing the handle of the door to fall off onto the floor. Howard replaces the receiver.

HOWARD
Come in -- it's broken -- I mean -- it's open.

MR. KALTENBORN, the manager of the hotel, enters. He stands in the doorway, looks at the room in horror.

HOWARD
(continuing; trying to be cheerful)
Good morning.

KALTENBORN
No -- I don't think so. I'm Mr. Kaltenborn, the manager of what's left of the hotel.

Kaltenborn is looking around the room. He looks like he might faint.

HOWARD
I'm awfully sorry about this whole mess here. Usually, this doesn't happen.

KALTENBORN
Mr. Bannister, I have a message for you from the staff of the hotel.

HOWARD
Really? What is it?

KALTENBORN
Goodbye.

HOWARD
Is that the entire message?

KALTENBORN
We would appreciate it if you would check out.

220 CONTINUED: (2)

HOWARD
When?

KALTENBORN
Yesterday.

HOWARD
That soon? Listen -- uh -- I don't suppose there's another room you could let me have for a few --

He stops as he sees the expression of utter disbelief on Kaltenborn's face.

HOWARD
(continuing)
Ahh -- well --

He finds his other shoe and puts it on. He pulls out the (Van Hoskins) case and stands up, holding it.

HOWARD
(indicating case)
These are my igneous tambula drums.

KALTENBORN
(carefully, as to a madman)
Yes, of course they are.

Howard goes out into the hall. Kaltenborn, with a last look around the room, pulls the door closed and the other half of the door handle comes off in his hand.

221 INT. CORRIDOR - SEVENTEENTH FLOOR

Howard and Mr. Kaltenborn walk toward the elevators, Howard carrying the case and Mr. Kaltenborn carrying the door handle.

KALTENBORN
(hopefully)
Where were you thinking of going now?

HOWARD
Well -- my fiancee, Miss Sleep, is still burning. Uhh -- Miss Burns is still sleeping. And I thought -- uh -- maybe I could just sit in the lobby and wait until --

221 CONTINUED:

Kaltenborn shakes his head. The elevator arrives and Howard steps in.

HOWARD
(continuing)
Well -- I'm really sorry about the room.

KALTENBORN
Oh, that's all right. We have lots of others.

The elevator door closes. Kaltenborn looks sadly at the door handle in his hand, turns and goes back down the corridor.

221A INT. ELEVATOR

Howard, about to press the button for the lobby, realizes the elevator is going up and watches the light indicating the floor number rise.

222 INT. HILTON ROOF - ELEVATOR AREA - DAY

Howard steps out of the elevator as the door opens. He looks at the room and turns back to reenter the elevator just as the door closes in his face and the elevator descends. He turns back.

223 INT. HILTON ROOF - DAY

An unfinished restaurant at the top of the hotel with a panoramic view of the city. Ladders, buckets of paint, etc., are all around and there are tables, chairs, and a piano, among other things -- all of them hidden under canvas dust covers.

Howard enters from the elevator area, carrying the case. He looks around, walks to one of the windows and peers out at the sun which is just coming up over San Francisco.

He walks around for a few moments, picking his way among the weird white shapes of covered objects. He puts the case down and leans heavily against one of the objects.

SOUND: MUFFLED DISSONANT PIANO CHORD.

Howard pulls his hand away and lifts the dust cover off the piano keyboard. He absently hits a couple of notes with his finger. He pulls over a three-foot-high step-ladder and sits on it. He hits some notes and chords aimlessly.

223 CONTINUED:

Howard looks at the fingers on his right hand. They are dusty from the dust on the keys. He pulls at the dust cover over the piano to wipe the keys, revealing Judy, lying under it on the piano. Smith's case lies nearby.

224 ANGLE ACROSS HOWARD

He doesn't see her and, after wiping the keys, continues to play.

JUDY
Of all the gin joints in all the towns in all the world, he walks into mine.

224A HOWARD

He looks at her, starts to say something, doesn't, looks back at the piano.

JUDY
(getting up)
Play it, Sam.

HOWARD
I don't --

JUDY
(interrupting; singing)
You must remember this.

She puts his finger on the lead note in the treble and reaches around behind him and hits the bass chord with her left hand.

JUDY
(continuing; singing)
A kiss is still a kiss,
A sigh is still a sigh,

He looks at her.

JUDY
(continuing)
Keep going, keep going.
(singing)
The fundamental things apply
as time goes by.

HOWARD
You're very -- talented.

224A CONTINUED:

JUDY
Thanks.
(singing)
And when two lovers woo,
They still say --
(she holds the chord, looks at him, digs him with her elbow)
THEY STILL SAY --
(short pause, he gets the point)

JUDY AND HOWARD
(she singing, he whispering)
-- I love you,

JUDY
Yeah --
(singing)
On that you can rely,
No matter what the future brings --

She leans toward him for a kiss, he edges away, the ladder collapses and they fall onto the floor. She laughs. He doesn't.

JUDY
(continuing)
What's wrong?

HOWARD
The future.

JUDY
What's the matter with it?

HOWARD
Well, judging from the recent past --

JUDY
Listen -- you know what Edmund Burke said? "You can never plan the future by the past."

He looks at her oddly.

224A CONTINUED: (2)

JUDY
(continuing)
I guess you're wondering what a nice 20th century girl like me is doing quoting an eighteenth century guy like Edmund Burke?

HOWARD
Yes.

JUDY
I was a political science major at Colorado State.

HOWARD
Is that where you accumulated your information about --
(points at his [Van Hoskins'] case)
-- rock formations?

JUDY
Hey, look -- you've got a case just like mine.

She points to the other case.

HOWARD
Oh -- yes.

JUDY
No.

HOWARD
No?

JUDY
No -- accumulated my rock info in a general science course at N.Y.U.

HOWARD
What about all that --

JUDY
Bennington. Musical Appreciation.

HOWARD
And the --

JUDY
Comp Lit at Michigan University.

224A CONTINUED: (3)

HOWARD
Is that it?

JUDY
Archaeology -- Tuskegee Institute. General Semantics at the University of Chicago. Veterinary Medicine at Texas A & M. Say "when."

224A CONTINUED: (4)

HOWARD
What were you trying to become?

JUDY
An alumnus.

HOWARD
(correcting her)
Alumna. Feminine.

JUDY
Oh, yeah. That's why I flunked Latin at Goucher.

HOWARD
Why is it so important to you? Why don't you just stop trying?

JUDY
My father wants me to be an educated person. He was very upset when I was asked to leave the first college I went to.

HOWARD
Asked to leave?

JUDY
Bounced.

HOWARD
What for?

JUDY
Oh -- nothing, really. There was this classroom that burned down.

HOWARD
Burned down?

JUDY
Uh -- blew up, actually.

HOWARD
Political activism?

JUDY
(shaking her head)
Chemistry major.

HOWARD
I see.

224A CONTINUED: (5)

JUDY
And then he sent me someplace else and that didn't work out. None of them did. Some of it was nice. I mean -- I read a lot of good books and I went to a lot of movies mostly. But something always seemed to go wrong.

HOWARD
Where did you come from this time?

JUDY
Oh -- some dumb little college in the mid-west.

HOWARD
What happened?

JUDY
Ah -- it was silly. There was this fellow I liked and he wouldn't pay any attention to me.

HOWARD
Yes?

JUDY
So I just grabbed him one day in the center of the campus -- actually, I sort of tackled him and gave him a big kiss and he got upset and ran away.

HOWARD
(symphathetically)
Well -- he was probably very shy.

JUDY
He was the President of the College.

HOWARD
Yes -- that would make a difference.

JUDY
Anyway -- now I'm kind of scared to go home.

HOWARD
(nodding)
So am I.

224A CONTINUED: (6)

JUDY
How do you mean?

HOWARD
Well -- we -- Eunice and I came all the way from Iowa. The Conservatory raised a special fund to send us here so that I could win this grant. But I would say that it doesn't look so good.

JUDY
Oh my God, I forgot to give you the letter.

HOWARD
What letter?

She takes an envelope from her pocket and gives it to him. The envelope is open.

JUDY
That was under your door when I came back to your room.

She hands it to him with a smile. He looks at the torn open envelope.

HOWARD
Did you open this?

JUDY
How else could I have read it?

Howard takes the letter out of the envelope and looks at it. He sits up slowly as he reads it.

HOWARD
(overcome)
Did you -- Mr. Larrabee says --

JUDY
Yes -- yes -- I saw it -- I --

In a burst of inarticulate enthusiasm, he grabs her and kisses her.

HOWARD
It's -- it's -- the grant -- twenty thou --

JUDY
I know -- I know --
She pulls him back for another kiss.

224A CONTINUED: (7)

HOWARD
I've got to tell Eunice --

JUDY
Of course you do.

She kisses him.

HOWARD
After all, she is my --

He kisses her.

HOWARD
(continuing)
She is my -- fiancee --

JUDY
Of course she is.

They kiss.

HOWARD
She deserves to be the first --

They kiss.

HOWARD
(continuing)
Or at least the second --

Another kiss which turns into something the nature of which I am too modest to describe. Howard pulls away slowly and looks at Judy.

HOWARD
(continuing)
Where was I?

JUDY
Eunice.

HOWARD
Who's Eunice?

They start in again.

225 OMITTED

226 ANGLE ON DOOR TO ROOM

A PAINTER in a white, paint-spattered overall outfit and cap, carrying a long ladder under one arm and holding a can of white paint in his other hand, enters.

226 CONTINUED:

A half-smoked cigar is in his mouth. He stops dead in the doorway as he looks over at whatever is going on on the floor. He stares for a second as the cigar slowly falls out of his mouth into the can of paint.

227 INT. HOTEL CORRIDOR - SEVENTEENTH FLOOR - DAY

Howard, carrying the (Van Hoskins) case is knocking on the door to Room 1714.

HOWARD
Eunice, please open the door for a minute. I have some wonderful news.

The door opens a few inches. Eunice stands there, her sleep mask pushed up on her forehead. She does not look good. Since Howard has never seen her before in quite this condition, he is somewhat taken aback. She has on her bathrobe which is half burnt away.

EUNICE
I do not want your apologies, Howard. I think it is too late for that.

HOWARD
All right, Eunice.

EUNICE
HAVE YOU NO HEART!

228 INT. ROOM 1713

Smith, sitting in the chair where we last saw him, starts awake at the sound of Eunice's voice from across the hall.

229 INT. CORRIDOR - HOWARD AND EUNICE

EUNICE
I would think that after what you have done to me, you would come crawling for forgiveness. But crawling cannot erase the injustices that have been visited upon me in this terrible place.

HOWARD
I want you to hear this letter. Listen --
(reading from letter)
Dear Howard --
(to Eunice)
Did you hear that? Howard.

229 CONTINUED:

EUNICE
It is your name.

HOWARD
(reading)
The Committe and I are agreed that barring any unforeseen circumstances, you will be the next recipient of the Larrabee grant. Please join me and my guests for luncheon at my house around noon and don't forget to bring your charming fiancee. Signed, Frederick. Frederick Larrabee, 888 Russian Hill. Look, Eunice, he signed it Frederick. Howard -- and Frederick. Uh -- P.S. Perhaps you might favor us with a demonstration of your prehistoric rhythms. "F." See -- Frederick here -- and down here -- "F."

EUNICE
I fail to understand how he can refer to me as your charming fiancee when he has never had the pleasure of meeting me.

HOWARD
Eunice -- we can straighten all that out this afternoon.

EUNICE
All right, Howard. Although I no longer have the -- trust -- I had in you previously, I still have great respect for your work. It will take me some time to get dressed. You go ahead without me, and I will follow as soon as I can. The address again, please.

HOWARD
Uh -- 888 Russian Hill. Try to be --

She closes the door in his face, shutting off the sentence.

230 ANGLE ACROSS HALL

The door to Room 1713 is open and Smith is looking out. He watches Howard. His eyes widen as he sees Howard pick up the case and move down the hall. His eyes follow the case.

231 INT. ROOM 1713

Smith rushes over to his case. He opens it and looks inside, reaches in and pulls out several items of Judy's underwear and a copy of the encyclopedia. He slams the case shut, gritting his teeth. He stands up.

SMITH
(to himself)
888 Russian Hill.

232 INT. LOBBY

Judy, her (Smith's) case in her lap, sits in a chair next to a column or something that keeps her hidden but close to Fritz who is talking to Harry. Harry is carrying a laundry bag with the (Howard's) case in it. Judy peeks curiously at them as they converse in covert whispers.

FRITZ
Take it to 456 Dirella Street. Deliver to the boys on the second floor.

HARRY
456 Dirella Street.

Harry goes to the escalators and goes down. Fritz goes to the front desk and starts to busy himself with hotel things.

233 ANGLE ON HOWARD

As he comes out of the elevator and crosses the lobby to Judy.

HOWARD
Well -- it's all set. Eunice is going to get dressed and meet us there. Do you think it's really going to work?

JUDY
Sure. What can go wrong?

HOWARD
Please -- don't ask that.

JUDY
You'll just tell Mr. Larrabee that Eunice is really Eunice and that the Eunice he thinks is Eunice -- isn't -- Eunice.

233 CONTINUED:

HOWARD
Right. And -- and what will you say?

JUDY
About what?

HOWARD
About yourself?

JUDY
Oh -- I'll just say I'm a girl that you picked up in the drugstore and --

HOWARD
No no. You don't say that. You don't say anything.

JUDY
Right. I don't say anything. I just sit there and nod.

HOWARD
Yes. And then this whole terrible episode will be over.

JUDY
And what about us?

HOWARD
And us -- will say -- goodbye.

Howard nods, reassuring himself, while Judy looks skeptical.

HOWARD
(continuing)
It's that simple. I think.

JUDY
Okay. You go get a taxi. I'll be out in a minute.

HOWARD
All right.

Howard goes toward the door.

234 AND 235 OMITTED

236 ANGLE ON HOUSE PHONE SECTION

As Judy moves into area, picks up house phone.

236 CONTINUED:

JUDY
(into phone)
Miss Eunice Burns, please. Miss Burns?

237 INT. ROOM 1714

Eunice is putting her shoes on while answering the phone.

EUNICE
Yes?

238 INTERCUT

JUDY
(using a false voice)
This is Sylvia, Mr. Larrabee's personal secretary. There's been a mix-up in the invitations for this afternoon.

EUNICE
Yes?

JUDY
The luncheon has been switched from Mr. Larrabee's home to one of the Larrabee Foundation offices.

EUNICE
Oh? Well, Mr. Bannister has already --

238 CONTINUED:

JUDY
Yes -- I managed to catch Mr. Bannister on his way out and tell him. The address of the luncheon is -- uh -- 456 Dirella Street.

EUNICE
Dirella?

JUDY
Yes. Second floor.

EUNICE
I see. Well -- thank you, Miss -- ?

JUDY
Louise.

EUNICE
I thought you said Sylvia.

JUDY
Yes. Sylvia-Louise. With a hyphen.

Judy hangs up.

239 ANGLE ON JUDY

Crossing through the lobby. Fritz watches her with a slightly puzzled expression as she goes toward the door, carrying her (Smith's) case.

240 ANGLE ON SMITH

Coming out of the elevator. He sees Judy going out the door, carrying the case. He pauses and then follows.

241 ANGLE ON FRITZ

Watching Smith go towards the door and out. Fritz comes around from behind the desk and peers out the front door.

242 EXT. HOTEL - DAY

Howard is holding a cab door open. Judy gets in, then Howard.

The cab pulls away.

Smith comes out and goes toward a second cab.

243 ANGLE ACROSS STREET

Jones, standing behind a tree or a car, sees Smith going toward the cab, carrying the (Judy's) case.

244 ANGLE ON TWO CABS

One pulling away from the hotel, the second one following.

245 ANGLE ON JONES

He stops a cab going in the other direction, gets in, still carrying his golf bag. The cab makes a U-turn and follows the first two.

246 ANGLE ON HOTEL DOOR

Fritz stands there, looking out somewhat puzzled.

247 REVERSE

From inside hotel lobby.

SOUND: A SHRIEK.

Fritz turns and looks.

248 ANGLE ACROSS LOBBY

Mrs. Van Hoskins, in her nightgown, rushing from the elevator area into the lobby, totally distraught.

MRS. VAN HOSKINS
I'VE BEEN ROBBED! MY JEWELS!
HELP! THIEF! ROBBERY!

She collapses to the floor in the middle of the lobby as people begin to gather around her.

249 THRU 261 OMITTED

262 EXT. STREET

A thoroughly rotten section of town by the waterfront. Eunice is standing by a cab, paying the DRIVER. She looks around.

EUNICE
You're sure this is the right address?

262 CONTINUED:

DRIVER
456 Dirella Street, lady. You don't want me to wait, do you?

EUNICE
Yes, I do.

DRIVER
I didn't think so.

He drives off.

263 ANGLE ON EUNICE

As she approaches the building and enters.

264 INT. BUILDING

Eunice climbs the dark, creepy stairway to the second floor. She listens at the only door. She hears VOICES from inside. She knocks. There is no answer. The voices stop. She pushes the door open and steps in.

265 INT. ROOM

A hideous, ratty room with a bare bulb hanging from the ceiling. There is a small, round table in the center of the room and a couple of overturned chairs. There are THREE GORILLA-LIKE THUGS and Harry. One of the Thugs is holding Harry by the neck, his fist cocked while Harry cowers. The other two Thugs are standing by the table on which sits Howard's case, its top open and a couple of the rocks removed and on the table. All of the men are looking toward the door as Eunice takes another step into the room.

266 ANGLE ON EUNICE

EUNICE
This can't be the Larrabee --

She stops as she sees the case on the table. She takes another step.

EUNICE
(continuing)
Why -- those are Howard's. What on earth are you doing with Howard Bannister's rocks?

The three gorillas start toward her.

266A EXT. STREET

The cab with Judy and Howard pulls to the curb. As they get out, the other two cabs with Smith and Jones in them pull up to the curb, further up the street, in the b.g.

267 ANGLE ON TOWNHOUSE

Howard and Judy climb the steps and ring the bell. As they do so, the door opens. Their taxi is driving away. They are both carrying the two cases.

268 INT. LARRABEE HOUSE

As Howard and Judy enter. The door is being held open by a SERVANT. Larrabee comes forward to greet them.

LARRABEE
There they are! Our two stars. Congratulations, Howard.

Larrabee shakes Howard's hand.

HOWARD
Thank you, Mr. Larrabee.

LARRABEE
Frederick.

HOWARD
Frederick. And now I'd like you to know something.

Larrabee takes Judy's arm and starts to take her through the hall into the living room where a number of well-dressed, wealthy-looking PEOPLE are assembled.

LARRABEE
I want you to come in here, Burnsy, and meet my friends.

HOWARD
(left behind)
Wait -- wait a minute --

The Servant who opened the door tries to take the case from Howard.

SERVANT
May I take that, sir?

HOWARD
No, no, I'll keep it, thank you.

268 CONTINUED:

Simon appears.

SIMON
I see you're dressed for a celebration. What happened, Bannister? Did your other clothes -- burn up?

HOWARD
What do you -- ?

Simon walks away into the living room. Howard follows.

269 INT. LIVING ROOM

Larrabee is introducing Judy to his friends. Simon comes up beside them. Howard enters behind them.

LARRABEE
And, of course, you remember our Mr. Simon.

SIMON
Ahh. Miss -- Burns, isn't it?

JUDY
No.

Simon is taken aback. Larrabee looks at her. Howard gulps, ready to start the explanation.

JUDY
(continuing)
It's -- Burnsy.

LARRABEE
Of course -- of course.

HOWARD
Ladies and gentlemen and Mr. Larrabee --

LARRABEE
Frederick.

HOWARD
Mr. Frederick -- the fact is -- that is to say -- what I'm trying to point out --

269 CONTINUED:

JUDY
What Howard's trying to say is how much he appreciates your wonderful hospitality and how many times we'll think of you when we're back in good old Iowa.

SIMON
What compelling sentiments.

JUDY
(quietly, to Simon)
Did anyone ever tell you that you were very very sexy?

SIMON
(slightly nonplussed)
Well -- actually -- no.

JUDY
They -- never -- will.

SIMON
I myself have a little announcement to make that may be of some interest. My natural curiosity led me to do some research on Mr. Bannister and Miss Burns -- and I think --

LARRABEE
I think it can wait until after we've heard Howard give us a little recital on those famous rocks of his. How about it, Howard?

Simon moves away, snarling slightly. Judy eyes him anxiously. AD LIBS of encouragement from the guests.

HOWARD
Well -- all right --

Howard sits down, facing everybody in the room, and picks the case up and puts it in his lap.

LARRABEE
(to his guests)
For those of you who are unfamiliar with Dr. Bannister's theory of prehistorical rhythmical and percussive communication, let me point out that the para-notational code in the Tassili rock paintings --

269 CONTINUED: (2)

While Larrabee talks, Howard has opened the case in his lap and is now staring at its contents rigidly. Judy looks at him.

JUDY
What's the matter, Howard? Howard!

HOWARD
I think -- I think --

Judy moves behind him and stares down into the case. She sees, and so do we, the famed Van Hoskins jewels. They both stare at it catatonically.

LARRABEE
Something the matter?

HOWARD
WRONG CASE.

He slams it shut. Larrabee brings Judy's case over to him.

LARRABEE
(to the guests)
Identical travelling cases. Sweet, isn't it?

Judy sits next to Howard, takes the case off his lap and puts the other one in its place. Both of them nervously stare as Howard slowly opens the second case. They stare down at the TOP SECRET U.S. GOVERNMENT SEAL.

HOWARD
I think -- a slight error has been made somewhere.

Simon jumps up.

SIMON
The slight error, mesdames and messieurs, is in the so-called identity of these alleged colleagues.

269 CONTINUED: (3)

SIMON (CONT'D)
I don't know who he is, but she is definitely not herself.

LARRABEE
What are you babbling about, Simon?

VOICE
Nobody move.

They turn and look.

Smith stands just inside the door to the living room, looking very nervous, his hand in a jacket pocket as though holding a gun. Everyone freezes. He carries a case.

SMITH
I want that case.

HOWARD
Which one?

SMITH
What? Don't confuse me.

LARRABEE
Careful, he may have a loaded gun.

JUDY
Or an unloaded hand.

SMITH
Don't test me. Just give me the case.

HOWARD
Which one?

SMITH
EITHER ONE! Just slide one over here.

Howard slides one of the cases across the marble floor to Smith, who kneels down and starts to open it.

VOICE
DON'T MOVE!

They all look in another direction.

270 ANGLE ON JONES

Coming from balcony. He has a gun in his hand.

JONES
Get away from that case.

Smith backs off carefully. Several of the female guests faint.

LARRABEE
This is inexcusable. You can't come in here uninvited.

JONES
(coming forward)
Stand back, all of you. All I want is that --
(he looks at the second case)
-- or that -- or maybe that one --

Jones goes to the second case and kneels down, starting to open it with one hand while he covers the room with the gun in his other hand.

EUNICE'S VOICE
HOWARD!

Everybody looks in another direction.

271 ANGLE ON OTHER ENTRANCE TO ROOM

The three Hoods enter, pushing Eunice ahead of them. They all have guns. One of them holds Howard's case.

EUNICE
Howard -- they've got your rocks!

Several more women and one man faint.

FIRST HOOD
Don't anyone do anything.

SIMON
(falling to his knees)
For God's sake, don't shoot me.
I'm part Italian.

The Hood with the case steps forward and puts Howard's case down. All four cases are now on the floor in various parts of the room.

Hood Number One goes to the case near Smith.

271 CONTINUED:

Hood Number Two goes to the case near Jones. Number Three Hood goes to the third case, wherever the hell it is. He kicks Howard's case out of the way.

EUNICE
Don't you dare kick those priceless rock samples, you Philistine!

He raises his hand to strike her.

LARRABEE
(stepping forward)
Don't you dare strike that brave, unbalanced woman!

Larrabee leaps at Hood #3 and bounces off him like a basketball. But Hood #3 is knocked off balance. He falls onto the couch into the laps of several guests.

Simultaneously, Jones jumps on Hood #2 and Smith tackles Hood #1.

This is called a fight and must be staged with phenomenal ingenuity by a talented young director.

Larrabee gets up and, joined by Eunice, re-attacks Hood #3. Judy shoves the cheese dip into the face of one of the Hoods.

The Servant comes into the room; a SHOT is FIRED; he walks out again.

Simon tries to crawl under a chair.

Guns skitter across the floor and the participants struggle for them. A uniformed MAID picks one up and starts FIRING wildly into the air.

The four cases slide around as they are kicked and pushed.

273 ANGLE ON JUDY AND HOWARD

HOWARD
(trying to keep track of his case)
My Pre-Jurassic Tambula percussion relics!

272 CONTINUED:

JUDY
(to Howard)
Grab the cases!

HOWARD
Which ones?

JUDY
All of them.

Judy crawls to two of the cases and picks them up. Howard grabs the other two and they run for the door.

273 INT. FOYER

The Servant politely opens the door as Judy and Howard race through, carrying the four cases. In the b.g. the fight continues.

SOUND: SIRENS IN THE DISTANCE.

274 EXT. LARRABEE HOUSE - DAY

Judy and Howard run out of the house, carrying the four cases. Parked a short distance from the house is a big black hood limousine. Behind the wheel is Harry. He sees them and starts BLOWING wildly on the HORN.

Near the curb, in front of the house, is a grocery boy's delivery bicycle cart. The lid of the cart is open. The DELIVERY BOY, carrying a couple of huge boxes of groceries, is approaching the door of a nearby house.

Judy runs straight to the delivery cart and throws her two cases into the bin.

Howard puts the other two cases into the bin and closes the cart.

JUDY
How are your legs?

Howard, confused, stops and looks down at his legs.

274 CONTINUED:

HOWARD
Pretty good, thanks. I think I have a tendency toward flat feet, but --

JUDY
NEVER MIND!

She leaps onto the saddle and starts to pedal.

JUDY
(continuing)
PUSH!

Howard pushes the whole thing into the street as she works the pedals. A car comes along and swerves to avoid them. Judy looks back.

275 ANGLE ON HOUSE

The three Hoods are running out toward their car which Harry is GUNNING. They are forcing Eunice, Larrabee and Simon to come with them.

JUDY
GET ON!

Howard, clumsily, after a couple of attempts, manages to jump on the front of the cart. He looks back.

276 ANGLE BACK TOWARD HOUSE

The Hoods are pushing Larrabee, Simon and Eunice into their car. Smith runs out of the house, followed by Jones. Smith runs into the street and flags a cab. As he climbs in, Jones tries to get in with him, but Smith pushes him back into the street. As the cab pulls away, an open top convertible swerves to a stop to avoid hitting it. The convertible is being driven by a very OLD MAN. Jones leaps over the door into the back seat of the convertible and screams something at the Old Man who grins happily as he GUNS the car and takes off.

277 ANGLE ON JUDY AND HOWARD

HOWARD
(looking back)
HERE THEY COME!

He almost falls off as Judy makes a sharp turn onto a new street.

278 NEW ANGLE

As Howard turns to look in the direction they are going. His face turns to one of complete horror.

279 HIS POV

They are on the crest of a gigantic steep hill street which swoops down, seemingly endlessly, and then up an equally steep street. At the bottom is a cross street.

280 HOWARD AND JUDY

JUDY
You're in my way. I can't see.

HOWARD
(as they start down)
Oh, no!

JUDY
What is it?

HOWARD
Don't ask!

281 INTERCUT THEM AND THEIR POV

As they hurtle down the hill.

282 TOP OF HILL

The Hood car, followed by the Smith and Jones cars, coming around the corner and starting down the hill.

283 BOTTOM OF THE HILL

At the bottom of the hill, in the middle of the street, a WORKMAN stands on top of a huge ladder whose legs are spread about six feet from each other. The Workman is trying to attach one end (the other end is already attached) of a long, wide cloth banner with KEEP SAN FRANCISCO CLEAN WEEK emblazoned upon it to a wire that stretches across the street from the top of one building to another.

Two other WORKMEN are starting to carry across the street one of the world's largest panes of glass. They are carrying it across the path of the oncoming vehicles when they look up the hill, see what's coming and freeze.

The delivery bicycle is first. Howard screams and covers his eyes with his hands as Judy steers the delivery cart at top speed between the legs of the ladder.

283 CONTINUED:

As they pass through, the Men carrying the glass pane start to move back toward the sidewalk, BUT --

The Hood car is bearing down on that side of the ladder. The men with the glass race to the other side of the ladder as the Hood car passes around the right side of the ladder.

The taxi with Smith is next, on the other side of the ladder, just missing it and causing the Men carrying the glass pane to run back to the other side of the ladder to avoid being hit.

284 ANGLE ON JONES CAR

The Old Man, driving like a maniac.

285 ANGLE ON MEN WITH GLASS PANE

They move from one side to the other, not knowing which way this one will go.

286 MAN ON LADDER

Looks and sees Jones car swerving from side to side as it comes. He crosses himself as: The Jones car passes straight in between the legs without an inch to spare.

The Men with the glass pane put the pane edge down on the street for a moment and breathe a sigh of relief. But:

The delivery cart's momentum has carried it nearly to the top of the other hill, now going more and more slowly, the three cars almost catching up to it. It stops and begins to roll backward. Judy and Howard are now craning to look in back of them in the direction they are now going.

They begin to pick up speed as the first two cars: the Hood car and the Smith taxi, pass them, brake and U-turn, crossing each other and almost colliding, just separating in time to let the Jones car pass between them.

287 MAN ON LADDER

Watching.

288 THE DELIVERY CART

Coming back, picking up speed.

289 THE MEN WITH GLASS PANE

Looking back.

290 THE CART

Hurtling toward them, followed by the cars.

291 MEN WITH PANE

They swing the pane around so its edge is toward the oncoming vehicles, offering less of a target.

292 THE CART

As it gets to the cross street, going again at top speed, it swerves, almost tips over, Howard now riding it like a ketch, and turns down the side street.

293 MEN WITH GLASS PANE

Back up quickly so they are standing on the sidewalk, under the attached end of the banner. They rest the pane of glass on the sidewalk and again breathe a sigh of relief.

The Hood car swerves around the corner.

The Smith taxi swerves around the corner, just missing the ladder and almost colliding with the Hood car.

The Jones car starts making its turn too early and goes into a long skid, just coming to a complete stop at the base of the ladder and barely touching one of its legs with a rear fender. Slowly, the ladder collapses as the Jones car starts off again in pursuit.

The ladder collapses. The Workman at the top holds onto the banner's end that he is attaching to the wire. The ladder falls out from under him. He hangs by the end of the banner for a moment, then it rips loose and, in a long swinging arc, the Workman, holding the banner end swings down toward the street, just missing it, and across the street and right through the pane of glass, SHATTERING it into a million pieces.

294 ANGLE ON DELIVERY CART

Going down the new hill. They now have a fairly good lead on the pursuing cars.

295 HOWARD

HOWARD

Noooo --

295 CONTINUED:

Judy peers around.

296 ANGLE TOWARD BOTTOM OF HILL

A procession of CHINESE with a BAND, school KIDS and a long processional dragon with a bunch of PEOPLE under it, carrying it along. The procession is moving down the hill in the same direction as the delivery cart. The People in the procession look around and start to run for cover.

The delivery cart reaches the tail of the dragon. The People carrying the dragon lift it up and the delivery cart passes between the two rows of dragon CARRIERS. But when the car gets to the dragon's head, it tears the entire dragon loose from its Carriers.

The cart is now buried in the head of the dragon and the entire dragon is zipping down the hill like a monster on the loose.

297 SHOT OF PEOPLE

Staring in terror as it goes by.

298 KING KONG SHOT

A Chinese MOTHER runs and picks her CHILD out of the middle of the street just in time to whisk it out of the path of the oncoming monster.

299 CROSS STREET

The thing goes across the intersection, causing a pile-up of traffic in both directions.

The thing swerves to avoid a garbage truck. It smashes through about ten empty garbage cans that are standing beside the truck.

299A ANOTHER ANGLE

The thing continuing down the street, followed by a half dozen of the garbage cans rolling after it.

299B ANGLE ON MAN

Crossing the street. He looks up.

299C ANGLE ON THING

It swerves to one side suddenly and goes head first into the door of a store with a sign: COSTUMES FOR ALL OCCASIONS.

299C CONTINUED:

The entire dragon disappears into the store. The garbage cans zoom down the street in its wake.

299D ANGLE ON MAN

Looking as the garbage cans bear down on him. He runs to one side of the street and leaps head first over a railing as the cans thunder by.

299E ANGLE ON OTHER SIDE OF RAILING

As the Man lands in a below the-street open air restaurant area smack on top of a large table loaded with food at which a group of TOURISTS are eating. The table collapses and the Tourists fall over.

300 OMITTED

301 EXT. BACK OF STORE

Judy and Howard appear, Oriental robes and hats on, carrying the four cases. They are in an alley. They look in one direction.

302 WHAT THEY SEE

The Hood car turning into the alley toward them a block away.

303 JUDY AND HOWARD

They turn in the other direction and run.

304 EXT. CHURCH

A wedding is in progress. The BRIDE and GROOM are posed at the top of the steps, surrounded by FRIENDS and RELATIVES. A Volkswagon waits for them at the bottom of the steps on the street, a JUST MARRIED sign attached to its rear.

Judy and Howard appear, running, from the alley. They run straight to the Volkswagon. A MAN stands at the driver side door. Judy climbs in from the other side of the Volks and gets behind the wheel. Howard follows.

305 ANOTHER ANGLE

As the Volks pulls away from the curb. The Bridal Party comes running down the steps.

305 CONTINUED:

The Hood car, followed by the two other cars, zooms out of the alley and makes the turn in pursuit of the Volkswagen, causing the wedding People to retreat up the steps.

306 ANOTHER STREET

The Volkswagen starts down another long hill. It threads its way between two cable cars that are just about to pass each other.

307 INT. VOLKS

Howard shielding his eyes with his arms.

HOWARD
LOOK OUT! LOOK OUT!

JUDY
I am looking out.

She swerves and barely misses a truck.

HOWARD
What are you doing!

JUDY
Driving -- and for the first time.

HOWARD
What!

JUDY
It's a cinch. Now what does this thing do?

She points to the shift.

HOWARD
Let me do it, for God's sake.

He slides under her and they switch places. Between them and the four cases, the car is jammed.

308 JUDY

Looks behind through the rear window.

HOWARD
How are we doing?

JUDY
Here they come.

309 CUTS OF CHASE

310 EXT. APPROACH TO GOLDEN GATE BRIDGE

The Volkswagen shoots onto the bridge.

311 INT. CAR

Howard's costume is sucked out the window and pulls at him.

HOWARD
This thing is trying to pull me out the window.

JUDY
Take it off! Take it off!

She takes off her costume and throws it out the window.

312 EXT. BRIDGE

As her costume goes flying out into the bay.

313 INT. ANOTHER CAR

Behind them, a middle-aged MAN and WOMAN and a CHILD sitting between them. They look at the dress flying out.

314 INT. VOLKSWAGEN

Judy pulls Howard's costume off over his head. His glasses come off with it. She bundles it up and throws it out his window.

315 INT. OTHER CAR

As they see the second costume flying out. The Woman covers her little Boy's eyes with her hand.

316 INT. VOLKSWAGEN

HOWARD
My glasses! You threw my glasses out!

JUDY
(looking back)
Here they come -- let's go the other way.

She reaches over and pushes at the wheel as he lets out a yell.

317 EXT. BRIDGE - HELICOPTER SHOT

As they make a hairpin turn in the middle of the bridge, causing complete chaos.

318 INT. HOOD'S CAR

Larrabee is trying to protect Eunice. Simon is weeping.

FIRST HOOD
The other way!

Harry turns the wheel.

SOUNDS OF CARS SWERVING, SCREECHING.

319 INT. SMITH TAXI

SMITH
FOLLOW THEM!

The Driver swerves. DITTO SOUND EFFECTS.

320 INT. JONES' CAR

Jones has passed out in the back seat. The Old Man, having a wonderful time, makes the U-turn without being told.

321 EXT. STREET

The Volkswagen comes off the bridge, followed by the other cars.

322 EXT. ANOTHER STREET

The Volkswagen starts down a long hill that ends in the entrance to a ferry. The road runs parallel to a long pedestrian walkway with a canopy over it.

323 INT. VOLKS

Howard driving grimly. Judy is helping him steer.

324 BOTTOM OF HILL

The ferry is just leaving. The MEN who put up the barriers look back up the hill, see the car coming and run for cover.

325 ANGLE ON STREET

All three cars coming down hill.

326 INT. VOLKS

JUDY
We can make it!

326 CONTINUED:

HOWARD
I can't see! What's down there?

JUDY
WE CAN MAKE IT!

327 BOTTOM OF HILL

The ferry pulls away.

328 STREET

Cars careening down it. The Jones' car swerves off the road and goes down the walkway under the canopy.

329 BOTTOM OF HILL

The Volkswagen hits the bottom of the hill at full speed, and takes off from the dock like a bird.

330 ANOTHER ANGLE

Volkswagen sailing through the air.

JUDY'S VOICE
I don't think we can make it.

331 HOOD'S CAR

Shooting off the dock.

332 SMITH'S TAXI

Shooting after it.

333 JONES' CAR

Jones stands up in the back seat. His head goes through the canopy and rips it all the way down the middle.

334 ANGLE ON DOCK

People staring in disbelief. A half a dozen police cars SCREECH to a stop at the water's edge.

335 ANGLE ON WATER

Three Hoods, Harry, Taxi Driver, Smith, Old Man, Jones, Eunice and Larrabee: all swimming toward the dock. *Simon is floundering in the water.*

336 ANGLE ON VOLKSWAGEN

It floats in the water like a weird water creature. Howard is staring straight ahead, exhausted. Judy is rolling her window up and trying to smile.

JUDY
I took life-saving at U.C.L.A.

337 INT. COURTROOM - NIGHT

A small weatherbeaten San Francisco Night Court. The Judge's bench is on a raised platform. The BAILIFF stands next to a door in the wall behind and just to one side of the bench. The door opens and the JUDGE, a haggard nervous man in his sixties, appears and looks out at the courtroom unhappily.

338 WHAT HE SEES

Assorted people in the first couple of rows, sitting.

339 JUDGE AND BAILIFF

JUDGE
They're a foul and depraved looking lot, Sergeant.

BAILIFF
Those are just the spectators, Your Honor.

JUDGE
Oh, yes. Of course.
(looking somewhat relieved)
Well -- let's get on with it.

BAILIFF
(very loud)
ALL STAND!

The Judge starts violently. He looks at the Bailiff with irritation, then turns and climbs onto the platform, catching his voluminous black magisterial robes on something. During the Bailiff's following incantation, the Judge is trying to pull his robe loose.

BAILIFF
(with typical Bailiff unintelligibility)
Hearyehearyehearyeallthosepresent-letitbeknowncourtisnowinsessionasofthis-dayfifthofthemonthinnineteenseventy-somethingthehonorablemarvinbmaxwell-presiding.

339 CONTINUED:

The Judge yanks on the robe. It tears. He shakes his head ruefully and goes to his swivel chair behind the bench and sits. He looks out at the courtroom.

340 THE SPECTATORS

All standing.

341 THE JUDGE

Picks up the round stone-like thing (that they use instead of gavels) and brings it down once against the other round thing that they use to hit the first round thing against. He winces at the noise it makes.

342 THE SPECTATORS

They sit down.

343 JUDGE AND BAILIFF

The Bailiff stands in front of the bench with a sheaf of papers in his hands. As the Judge speaks, he reaches into a drawer under the bench and brings out several bottles of pills that he puts on the bench in front of him, along with some pencils and notepads and lifesavers and coughdrops.

JUDGE
(addressing the court)
Now, I don't want any noise *tonight, any disturbances, any* demonstrations of any kind. I want peace and calm and order. If there is any nonsense of any kind, I will be merciless. Merciless. Is that clearly understood?
(to the Bailiff)
Do you think they understood that, Sergeant?

BAILIFF
Yes, sir, I'm sure they did.

JUDGE
All right. Let's get tonight's horror show on the road.

343 CONTINUED:

The Judge sneezes hugely. He coughs.

BAILIFF
Is Your Honor feeling all right?

JUDGE
(wiping his face with his robe)
No -- my honor is not feeling all right. My head is pounding, my metabolism has practically ceased to function and my nerves are completely shot. Do you have any idea what it's like to sit here night after night watching this endless stream of human debris floating by?

BAILIFF
Yes, sir, of course I have.

JUDGE
No, you don't. You don't have to decide whether to put them away in some ghastly hell hole or turn them loose so they can commit another hideous offense. I'd like to send every one of them to an island somewhere, wrapped in heavy chains. But you know why I don't, Sergeant?

BAILIFF
Why, Judge?

JUDGE
Compassion. I just have too much compassion. And that's why I'm a wreck.
(takes a yellow pill)
You know what this yellow pill is for?

BAILIFF
What, Judge?

JUDGE
(taking a blue pill)
To remind me to take this blue pill.

BAILIFF
What's the blue one for, Judge?

343 CONTINUED: (2)

JUDGE
I don't know. They're afraid to tell me. I've lost so much weight in the last year that the only thing that showed up on my x-rays was the wall behind me.

BAILIFF
Well, Your Honor, I think it'll be pretty quiet tonight.

SOUND: A BABBLE OF NOISE coming from several directions.

The Judge looks up, grimacing with fear. He locks to his left.

Through the left detention door come a POLICEWOMAN, Eunice, Judy, wrapped in blankets, one of which is pulled up over her head, and TWO OTHER POLICEWOMEN carrying the four overnight cases.

344 JUDGE

Looks to his right.

345 ANGLE ON WALL TO HIS RIGHT

Through the door to the men's detention area come THREE POLICEMEN and Howard, wrapped in blankets, Smith, Jones, Harry, Hoods #1, 2 and 3, Larrabee, Simon, the Taxi Driver and the Old Man who was driving the Jones car.

346 JUDGE

Looks ahead of him.

347 ANGLE ON FRONT DOOR

Through the door, marching down the center aisle, come Mrs. Van Hoskins and the Delivery Boy.

348 ANGLE ON BENCH

As everyone merges in front of the Judge. He looks on in horror. They are all, with the exception of Judy, who is hanging back, talking at once. The Policewomen put the four cases on the bench in front of the Judge.

348 CONTINUED:

The following dialogue is simultaneous:

HOWARD
Your Honor, all I was trying to do was protect my rocks which were taken by mistake, and if you'll just allow me --

EUNICE
This is an unspeakable example of man's inhumanity to man --

SMITH
If Your Honor will let me identify myself and the organization that I represent --

LARRABEE
My home has been invaded by hoodlums, policemen and other uninvited and thoroughly unsavory types, and I --

JONES
The people have the right to know! I have been spied on and persecuted --

SIMON
You cannot put a man like myself with a Ph.D. from one of Europe's most eminent universities --

HARRY
A strange guy came up to me on the street and offered me five bucks to deliver --

TAXI DRIVER
That man over there made me lose a perfectly good taxi --

HOOD #1
I'm not sayin' nothin' and I'm not pleadin' to nothin' until I get to speak to my lawyer --

MRS. VAN HOSKINS
My jewels are in one of those cases, and I demand that they be returned immediately --

HOOD #2
This is a case of police brutality pure and simple --

DELIVERY BOY
They stole my delivery bike. That one there and that one there.

HOOD #3
It's a frame-up. The gun was planted on me by some business enemy --

OLD MAN
I've got to admit it, Your Honor, I've never had so much fun in my life --

The Judge pounds away furiously on the bench with his thing. He finally stands up and pounds.

JUDGE
Silence. Silence! SHUT UP! Everyone.

There is silence.

348 CONTINUED: (2)

JUDGE
(continuing)
It there are any more outbursts of this nature, I'm going to give somebody orders to shoot to kill.
(looks down)
You've made me smash my lifesavers. Now -- we're going to get this story calmly and clearly. First of all, just what the devil are these?

The Judge points at the four cases.

MRS. VAN HOSKINS
My jewelry.

HOWARD
My rocks.

JUDGE
Wait a minute. Wait a minute. Whom do these cases belong to?

JONES
The Government!

SMITH
The people!

MRS. VAN HOSKINS & HOWARD
Me.

FIRST COP
There was a robbery, Your Honor, and then there was a shooting of some kind in this man's house --

LARRABEE
I am Frederick Larrabee --

JUDGE
I don't care who you are --

EUNICE
He happens to be a foundation --

348 CONTINUED: (3)

JUDGE
I don't care whether he's a pillar of the church, I'm trying to find out about these

HOOD #1
I never saw them before in my life!

JUDGE
(to Hood #2)
I didn't ask you.

HOOD #3
I didn't say anything.

DELIVERY BOY
I want my bike back!

JUDGE
I'll give you a bike back. I'll give you a broken back if you don't be quiet.
(he takes a small bottle and a spoon from behind the bench, pours a spoonful of medicine and drinks it)
Officer -- what are these people being charged with?

FIRST COP
That's kind of hard to say, Judge.

JUDGE
Give it a shot.

FIRST COP
Well, sir, we picked some of them out of San Francisco Bay.

JUDGE
Entering the country illegally?

FIRST COP
No, sir, they drove in.

JUDGE
Into the country?

FIRST COP
Into the Bay.

348 CONTINUED: (4)

JUDGE
(making notes)
Okay -- unauthorized use of public waters.

FIRST COP
Mostly in stolen cars.

JUDGE
Ahh -- that's better. Grand larceny.

FIRST COP
Then there was the shooting.

JUDGE
That's assault with a deadly weapon.

LARRABEE
They broke into my home.

JUDGE
That's breaking and entering.

LARRABEE
They brought her --
(pointing to Eunice)
-- with them forcibly.

JUDGE
That's kidnapping.

EUNICE
They tried to molest me.

JUDGE
(looking at her)
That's unbelievable.

JONES
Your Honor, I can clear all this up in ten seconds.

JUDGE
You do and you'll get a prize.

JONES
May I approach the bench?

JUDGE
Yes.
(to Bailiff)
Watch him like a hawk.

348 *CONTINUED: (5)*

Jones takes a wallet out of his pocket and shows some identification to the Judge.

JONES
As you can see, I represent our government.

HOOD #1
God bless it.

JUDGE
Shut up!
(to Jones)
Go on.

JONES
(dramatically)
I've been following this man's movements for some time.
(indicates Smith)
And I can prove that he is in unauthorized possession --
(he grabs one of the cases)
-- of SECRET -- GOVERNMENT --
(opens case and reaches in)
-- UNDERWEAR!
(pulls out something unmentionable)
Underwear?

JUDGE
(to Bailiff)
Get the court psychiatrist.

Jones grabs another case. The Judge grabs it back.

HOWARD
Watch out! Those might be my rocks.

JUDGE
(pulling on case)
Tell him to bring straight jackets.

SMITH
The people have a right to know!

JUDGE
(to Bailiff)
In an assortment of sizes.

348 CONTINUED: (6)

The babble starts again.

HOOD #1
I want my mouthpiece.

HOOD #2
I demand my civil rights.

HOOD #3
I want to decline on the fifth.

HARRY
I never saw these guys before in my life.

JONES
There's government property in there.

SMITH
All power to the people!

MRS. VAN HOSKINS
I demand the return of my private property.

DELIVERY BOY
A Chinaman has my bike.

OLD MAN
I'm gonna miss my dinner.

TAXI DRIVER
Who's gonna pay for my cab?

EUNICE
Frederick, I'm so ashamed.

LARRABEE
Don't you worry, Eunice.

The Judge pounds furiously.

JUDGE
Order in the court! Order in the court!

BAILIFF
Order in the court! Order in the court!

Everyone gets quiet.

JUDGE
Everyone be quiet!

BAILIFF
Be quiet!

JUDGE
Silence!

BAILIFF
Silence!

JUDGE
You, too.

BAILIFF
Me, too!

348 CONTINUED: (7)

JUDGE
This is a COURT OF LAW. My court of law. It may not look like much to you, but it's all I've got. Ordinarily, I would threaten you with contempt. But in this case -- and I think the Supreme Court will back me up on this -- I am seriously considering setting up a TORTURE CHAMBER! Now -- I want this whole ridiculous story told by one person. Anyone think they can handle it?

Howard raises his hand.

JUDGE
(continuing)
All right. And while he's telling it to me, the rest of you keep whips and red hot irons in the back of your minds.

Howard steps forward.

HOWARD
Well, sir, my name is Howard Bannister and I'm from Ames, Iowa.

JUDGE
No excuse.

HOWARD
No, sir, but itaall began when I bumped my head in the taxi on the way in from the airport.

JUDGE
Are you pleading insanity or amnesia?

HOWARD
Neither. But I went to the drug store because of my headache and the druggist tried to charge me for a radio because she said her husband would pay for it. But I didn't, of course.

JUDGE
Of course.

HOWARD
Anyway, she ripped my jacket and when Eunice came along --

348 CONTINUED: (8)

JUDGE
Who's Eunice?

HOWARD
(pointing)
My fiancee.

JUDGE
You have a wife and a fiancee?

HOWARD
No, sir. But when she called me Steve --

JUDGE
Your fiancee called you Steve?

HOWARD
No, sir. My wife. Or, rather, the one who isn't my wife.

JUDGE
What does the one who isn't your fiancee call you? Howard?

HOWARD
No, sir. The one who isn't my fiancee doesn't call me Howard. And the one who isn't my wife doesn't call me Howard because the one who isn't my wife is also the one who isn't my fiancee. The other one who isn't my wife -- the one who is my fiancee -- doesn't call me Steve. She calls me Howard. You see?

JUDGE
(taking a pill)
Let's skip over this part and move on.

HOWARD
Yes, sir. Well -- that night, at the banquet, she was there again and --

JUDGE
Which one was there? Your wife or your fiancee?

HOWARD
Neither.

348 CONTINUED: (9)

JUDGE
There's a third one?

HOWARD
No, sir. The one who isn't either. Everyone was calling her Burnsy.

JUDGE
Why?

HOWARD
It's short for Burns. That's Eunice's last name.

JUDGE
Oh -- so Eunice was there.

HOWARD
No, Burnsy was there. Or rather the one who isn't Burnsy.

JUDGE
I think I want to skip over this part, too.

HOWARD
Right. Well -- when I got back to my room that night, she was taking a bath.

JUDGE
Who was? No -- don't tell me. Just go on with the story.

HOWARD
Okay. Anyway, Eunice walked in and when the drapes caught on fire and everything burned, they asked me to leave the hotel. I certainly don't blame them.

348 CONTINUED: (10)

JUDGE
(taking a slug of medicine from the bottle)
Good boy. Is there more?

HOWARD
Oh, sure.

JUDGE
(sadly, to Bailiff)
There's more.

HOWARD
The next day -- today -- Mr. Larrabee asked me to come to his house with my rocks and to bring Eunice -- or, rather Burnsy -- the one he thought was Eunice. Is that clear?

JUDGE
No, but it's consistent.

HOWARD
Want me to go back over it?

JUDGE
NO, NO -- I beg of you. Please -- go on.

The Judge reaches under the bench and takes out two large ball bearings which he begins to roll around in his hand.

HOWARD
Well -- at this point, it got kind of complicated. First of all, there was the trouble between me and Hugh.

JUDGE
You and me.

HOWARD
No -- not you. Hugh.

SIMON
I am Hugh.

JUDGE
You are me?

SIMON
No -- I am Hugh.

348 CONTINUED: (11)

JUDGE
STOP SAYING THAT!
(to Bailiff)
Make him stop saying that.

The Bailiff takes a step toward Simon.

SIMON
Don't touch me. I'm a doctor.

JUDGE
(brightening)
Of what?

SIMON
Of music.

JUDGE
Can you fix a hi-fi?

SIMON
No, sir.

JUDGE
THEN SHUT UP.

HOWARD
Anyway -- he came in --
(pointing at Smith)
and tried to get my case, and
then he came in --
(pointing at Jones)
-- and tried to get his case --
and then they came in --
(pointing at Hoods)
and tried to get all the cases
and the shooting started --

HARRY
They forced me to come with them.
I was out in the car the whole time.

HOOD #1
You little fink.

HOOD #2
He brought the stuff to us!

HOOD #3
He fingered everybody.

EUNICE
That's the one who struck me.

LARRABEE
The man's a public menace.

SIMON
I fought like a tiger.

348 CONTINUED: (12)

The Judge begins to pound again. The desk breaks.

JUDGE
SILENCE! ORDER! THIS IS MY LAST WARNING!

Everyone shuts up.

JUDGE
I AM GOING TO GET TO THE BOTTOM OF THIS WEB OF DECEIT AND CONFUSION IF IT TAKES ME THE REST OF MY LIFE WHICH MAY END AT ANY MOMENT. NOW YOU -- YOU IN THE BLANKET --
(points at Judy)
YOU SEEM TO HAVE CAUSED ALL THIS. EXACTLY WHAT HAVE YOU GOT TO SAY FOR YOURSELF?

349 JUDY

She stands and throws the blanket back off her head.

JUDY
(to Judge)
Hello, Daddy.

350 JUDGE

Leaning on bench, looking at her. He mouths the name "Judy." The bench collapses.

351 INT. AIRPORT TICKET AREA - CLOSEUP HOWARD'S CASE - DAY

PULL BACK TO REVEAL Howard, the case in his hand, looking up at the arrival and departure board up above the information booth.

352 CLOSEUP JUDY'S CASE

PULL BACK to REVEAL Judy, carrying case, coming through the automatic doors. Howard looks over at her. She stops and looks at him.

353 HOWARD

He looks surprised.

354 JUDY

She walks over to him.

355 HOWARD AND JUDY

They stand, for a moment, looking at each other.

355 CONTINUED:

JUDY
You got your rocks back.

Howard nods.

HOWARD
You got your -- things -- back.

She nods.

HOWARD
You going somewhere?

JUDY
Back to school.

HOWARD
Another one?

JUDY
Sure. According to the 1970 enrollment study, there are about one thousand one hundred and forty-five institutions of higher education. I've got quite a few to go. Say -- look who's here.

Howard looks.

356 ANGLE ON BOOTH

Fritz, carrying a suitcase and wearing a false moustache, leans toward the Information Girl.

356 CONTINUED:

FRITZ
Pliss -- can you give me information about flights to Rio de Janeiro?

She hands him a schedule booklet. He takes it, turns to go, sees Howard and Judy, pauses, gives them an automatic slight bow and heel CLICK, then turns and goes off.

357 HOWARD AND JUDY

JUDY
It wasn't all so bad, was it? I mean -- of course it was terrible that they took the grant away from you --

HOWARD
Oh -- they had to do that. After all, the Larrabee Foundation just isn't used to having to bail its founder out of jail.

JUDY
There are a lot of other grants, you know. I was reading the other day about a special award for musical research that the Juilliard School --

HOWARD
(interrupting)
Please, Judy -- don't tell me about it. You have a way of making all these things sound reasonable. Then rooms start burning down and people start chasing people --

JUDY
Hey -- look at that.

Howard looks over toward the doors.

358 CLOSEUP SMITH-JONES CASE

PULL BACK to REVEAL Jones, carrying the case, which is attached to his wrist by a chain and a lock. The golf bag is over his shoulder. A few seconds later Smith comes through the door. He wears a hat low over his head. He walks stealthily, obviously stalking Jones.

359 HOWARD AND JUDY

JUDY
I guess I owe you twenty thousand bucks.

HOWARD
Oh -- don't be silly.

JUDY
Listen -- if I paid you off at ten dollars a week, we'd be even in -- uh -- thirty-eight years and five and a half months.

HOWARD
Say -- you did that fast.

JUDY
I took New Math at Mount Holyoke.

VOICE
Miss Maxwell!

They turn.

360 CLOSEUP VAN HOSKINS CASE

PULL BACK to REVEAL a Brinks GUARD carrying case, following Mrs. Van Hoskins.

HOWARD
Mrs. Van Hoskins.

MRS. VAN HOSKINS
Hello, young man. Miss Maxwell, as you may know, there was a twenty thousand dollar reward for the return of my jewels.

Judy and Howard look at each other.

JUDY
Twenty thousand -- wow.

Mrs. Van Hoskins opens her purse.

360 CONTINUED:

MRS. VAN HOSKINS
Now -- I paid for the damage to your room -- that was 2800 dollars. The little car you were in, that was 2400; the other two cars, 3400 for the taxi and -- uh -- let me see my list -- oh, yes, two thousand six hundred for the other. The pane of glass you broke was sixteen hundred. Damages to a costume store, a restaurant, a delivery cart and, goodness me, a Chinese dragon, 3800 dollars. One canopy: two thousand, three hundred. And one thousand dollars in court costs, making a grand total of nineteen thousand, nine hundred and fifty dollars, leaving fifty dollars to be split between you two, the cab driver, that nice old man and the gentleman from the government. Here you are and God bless you.

She hands a ten dollar bill to each of them and leaves.

361 JUDY AND HOWARD

They look at the bills in their hands.

JUDY
(handing him her bill)
Hey -- that leaves only thirty-eight years, five months and three weeks to go.

Howard laughs.

JUDY
(continuing)
See -- sometimes it's kind of fun.

HOWARD
(serious again)
Yes, I know -- but --

JUDY
Don't tell me. You need peace and quiet.

HOWARD
That's right.

JUDY
You'll miss me.

361 CONTINUED:

HOWARD
I know that, too.

JUDY
Well --

HOWARD
Well --

She puts her hand out. He takes it.

EUNICE'S VOICE
HOWARD! HOWARD BANNISTER!

Howard and Judy turn.

362 WHAT THEY SEE

Eunice and Larrabee, coming toward them, followed by Simon who is carrying a suitcase.

HOWARD
Eunice -- what are you -- ?

LARRABEE
We've come to see Mr. Simon off. I'm sorry about what happened, Howard. I'm sure you understand.

HOWARD
Absolutely.

SIMON
No hard feelings, eh, Bannister?

HOWARD
No, no.

LARRABEE
C'est la vie.

SIMON
C'est la guerre.

JUDY
C'est la drek.

SIMON
Well -- I'll be getting my plane now. So it's arrividerci to all.

LARRABEE
Don't forget this, Simon.

362 CONTINUED:

Larrabee pulls an envelope from his pocket and extracts a check from it. He hands it to Simon. Simon looks at it hungrily.

SIMON
Like to just take a look at it, Bannister?

He holds it out.

HOWARD
It's very nice.

EUNICE
You deserved it, Howard. You really did.

SIMON
Well, there are some, I suppose, who think there is some merit in the study of pre-historic mineral poundings, but I think the Hugh Simon theory of Swiss scale patterns will stand the test of time.

JUDY
Just what is that theory, Mr. Simon?

SIMON
Well, I don't know that you're qualified to understand it, Miss Maxwell, but, briefly, the Simon theory advances the notion that the sixteenth and seventeenth century Swiss composers developed a uni-tonic scale pattern based upon the uniform intervals utilized in the mountaineer's yodel.

JUDY
You developed this theory?

SIMON
I invented it.

JUDY
Then I guess that'll come as some shock to Professor Findelmyer.

SIMON
(turning ashen)
What? What are you talking about?

362 CONTINUED: (2)

The others look from Simon to Judy.

JUDY
You know what I mean. The Findelmyer proposition.

SIMON
(cringing)
Findel -- I don't know what you're talking about.

JUDY
Sure you do.

SIMON
I DO NOT! Besides -- that has never been translated --

He realizes he has tripped himself.

JUDY
Just once. In 1925 by the Harvard Press Musicological Review. It's probably out of print now but if you --

LARRABEE
OF COURSE! Professor Hevdrich Findelmyer. University of Zurich. In 1911 -- the controversial Findelmyer theory. No wonder it sounded so familiar. Sorry, Simon.

Larrabee plucks the check out of Simon's hand and tears it into pieces.

SIMON
THIS IS UNSPEAKABLE!

LARRABEE
Simon -- you're a plagiarist. But what's worse -- you're a bad loser. And you're nasty. I don't like you and I want you to go away. Howard -- the foundation will make out a new check and send it on to you at the the Conservatory.

363 A NEW ANGLE

Losing Judy. Simon stalks off in the b.g., cursing in Yugoslavian.

363 CONTINUED:

HOWARD
Thank you, Mr. Larrabee.

LARRABEE
Fred. And Howard -- I've asked Eunice to stay on with me for a few days --

EUNICE
In separate quarters, of course.

HOWARD
Of course.

LARRABEE
We've shared a great deal in the past day or so. I think, perhaps, well -- you know what I mean.

EUNICE
Goodbye, Howard. You'd better hurry or you'll miss your plane. Come, Frederick. It's twelve thirty-five and the lecture starts promptly at one.

She pulls Larrabee away. Larrabee turns and waves at Howard.

364 ANOTHER ANGLE

Howard waves back, then turns.

HOWARD
Well, Judy, I guess --
(he looks in another direction)
Judy?
(he looks in another direction)
JUDY!

She has gone.

365 WIDE ANGLE

Dejectedly, Howard starts toward the departure area.

366 EXT. RUNWAY - DAY

Plane taking off.

367 INT. PLANE - ON HOWARD

He looks out the window.

368 WHAT HE SEES

San Francisco growing smaller down below.

369 HOWARD

Looking forward.

370 FRONT OF PLANE

The movie screen is down and the in-flight movie has started with a Bugs Bunny Loonie Tune.

Bugs Bunny and Elmer Fudd are singing "What's Up, Doc?"

371 HOWARD

Staring absently at the screen.

JUDY'S VOICE
I beg your pardon. What? No, I'm a transfer student.

Howard straightens up, his eyes widening as he listens.

JUDY'S VOICE
(continuing)
No, not the University. The Conservatory of Music. It's in Ames. You've never heard of it? Well, it's a small conservatory, but there are those who love it. There's a professor there whom I hope to be studying with, a brilliant man, Howard Bannister. No -- Bannister -- as in sliding down the. You have heard of him? Yes, that's right, the nut with the rocks.

Howard peers back over the seat and looks.

372 ANGLE ON SEAT BEHIND HIM

Judy is carrying on this animated conversation with an OLD LADY who has her earphones on and is watching the movie, not paying a bit of attention to anything Judy is saying.

373 HOWARD

Slides into the aisle seat and pushes it back all the way. He leans back, looking at Judy who is in the window seat behind him.

JUDY
What's up, Doc?

HOWARD
Did you happen to know that -- uh --

JUDY
Sure.

HOWARD
You did -- do?

JUDY
Listen, kiddo, you can't fight a tidal wave.

She leans forward and, in the area between the seats, they kiss, somehow.

HOWARD
About those things I said -- I mean -- the way I acted back there. I'm sorry.

JUDY
I'll tell you something.
(meaningfully)
Love means never having to say you're sorry.

A pause, as Howard drinks this tidbit in.

HOWARD
That's the dumbest thing I've ever heard.

373 CONTINUED:

Judy nods happily and they kiss again.

374 THE MOVIE SCREEN

The cartoon over, Porky Pig delivers his deathless:

PORKY
Th-th-th-th-th-th-th-th-
th-that's all, f-f-f-folks.

FADE OUT.

THE END